

Elementary English

A Magazine of the Language Arts

JANUARY, 1960

READING

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WRITING

•
SPEAKING

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LISTENING

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SPELLING

•
ENGLISH USAGE

•
CHILDREN'S BOOKS

•
RADIO AND
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•
AUDIO-VISUAL AIDS

•
POETRY

•
CREATIVE
WRITING

MANUSCRIPT WRITING
WRITING SHORT STORIES
STUDYING SPELLING
NON-PROMOTION



From *The A B C of Dog Care* by
Charlotte Baker. (McKay).

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of Teachers of English*

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XXXVII

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No. 1

GERTRUDE HILDRETH

Manuscript Writing After Sixty Years

[In the following article, Dr. Hildreth deals with a question of importance to all teachers in elementary schools. The subject of handwriting, or penmanship, as it was called when this editor was a child, has once more attracted the attention of teachers and the public in general. The invention of the typewriter has not, after all, made handwriting obsolete. To the young child, the ability to use pen or pencil successfully is an attractive goal. How many readers, like this editor, wish that their friends who write notes at Christmastime had continued to use manuscript, in order that their friendly greetings might be deciphered more readily? —Editor.]

Sixty years have passed since Miss M. M. Bridges, an English educator, published her copybook, *A New Handwriting*, reviving the beautiful handwriting of the Elizabethan era derived from the 15th Century Italic style known as the "chancery" hand (1). For a period of nearly two hundred years this style of writing with unjoined, near-vertical letters was virtually lost, although William Blake, Lewis Carroll, Emily Dickinson and others used it for their literary work. Miss Bridges considered the conventional cursive longhand as a degenerated form. The gradual change from the old manuscript forms to cursive style longhand was attributed to the wide use of copper-plate engraving, the only known means of reproducing copybooks for school use. Joining the letters helped the copyist keep a straight alignment. Through the years the slant became more pronounced and fancy touches were added to the letters, producing a style of writing remote from the machine printed page. Not only in England and America, but in other countries

where the written language employed the Roman alphabet or one somewhat similar, there was a noticeable trend away from the older unjoined letter forms.

The new movement received scant attention at first, but by 1913 the question of introducing manuscript writing into the schools was fully discussed at the London County Council Teachers' Conference, (14). Toward the middle of 1914, Miss S. A. Golds worked out an alphabet for print script with the simplest possible style of lettering, (7). Dr. C. W. Kimmins, who was Chief Inspector of the London County Council, made the first extensive report of research findings concerning print script writing, (14, 15). By the early 20's English education authorities felt that the new movement had passed the experimental stage and that the new style of writing should become an established feature of the school curriculum. The new print style was expected to supplant cursive writing altogether instead of serving merely as a prelude to the use of cursive style writing.

Manuscript style writing, another name for print script, was brought to New York City by Marjorie Wise in 1921, and it was simultaneously introduced in private elementary schools in Boston, (18). During the '20's the new style writing was confined largely to the smaller private and experimental or laboratory schools throughout the country, and suburban public school systems with experimental programs

Dr. Hildreth is a Professor of Education at Brooklyn College, New York.

such as Winnetka, Illinois, and Bronxville, New York. During the '30's the trend steadily increased with more and more public school systems showing interest in the movement and introducing the new style of writing to beginners; from 1940 onward the trend was even more rapid so that by 1950 the teaching of script in the primary grades of public schools had become practically universal in American schools, (5). Today in many countries around the world where the Roman alphabet is used, beginners are taught manuscript style writing, (8).

The introduction of print script in the primary grades coincided with new views concerning the place of writing in the school curriculum and methods of teaching the skill. Possibly the wide adoption of print script was a significant factor in the activity movement. Formerly, handwriting was taught as a formal, isolated drill subject and treated as a mechanical skill. First came practice in separate strokes, then whole letters, and finally words. The children wrote laboriously in their copy books, slavishly copying line after line. A child who was asked what he had written would reply, "I don't know. I haven't learned to read it yet." Not until the children had reached third grade or beyond were they able to use handwriting for written expression.

In the early 1900's, Dr. Ovid Decroly, the Belgian educator, pointed out the fallacy in the older approach to handwriting for young children. He advocated teaching children to write by beginning with whole, meaningful words such as they used in speaking and were learning to read. He concluded: learning to write is not achieved best by motor imitation but by expression of ideas graphically. The visual images of whole, meaningful words are most easily retained because they express ideas.

Teachers of young children regarded manuscript writing as a functional tool from the beginning, not as preparation for composition work two or three years later. The children could learn to write while actually writing

something to be read, instead of mechanically copying model samples written by adults. Teachers of primary pupils found that manuscript style was easier to teach; children could get good results with less effort than in the old style writing.

Beginners were saved the confusion of having to become familiar with two styles of graphic language, machine printed type-face and conventional longhand. It was now possible to teach reading and handwriting together and, in turn, to link these skills with the children's natural oral expression recorded in the chart text.

The use by the teacher of print style writing on the board in preparing experience charts furnished the incentive for children to do some writing themselves. As early as November of the first school year the children were writing by copying from the chart the text they had composed.

Manuscript style was advantageous for young bright children whose ideas and oral vocabulary ran ahead of their ability to record their thoughts in writing. Beginners could very quickly see improvement and be praised for achievement instead of feeling humiliated because the copy was far from the copybook model. Manuscript style seemed easier for boys to manage than cursive style writing. Non-English speaking children, slow learners, and physically handicapped children benefited immeasurably from instruction in print style writing.

With systematic daily practice the children's handwriting skill by the third grade was infinitely superior to results gained with cursive style writing. It was not only more legible and fluent, but more pleasing in appearance. With this style of writing children began composition work earlier, and became more independent in written expression.

In the '30's and '40's a new type of textbook for primary pupils began to appear; practice books that linked together lessons in read-

ing, spelling, handwriting, and written expression requiring the use of print style writing.

Print script used by both teachers and students in foreign language instruction at all levels has values similar to those found in teaching primary pupils to write the mother tongue. An illiterate adult, an Arabian woman, quickly learned to read and write English through the use of manuscript written text prepared by her tutor, and through learning to write manuscript style; whereas her earlier attempts with cursive style writing had proved discouraging. An adult student of the Russian language noted at once the advantage in using unjoined vertical print script similar to book print instead of the conventional long hand with dissimilar letter forms.

Print Script versus Block Print—Various names have been given to this new-old style of hand writing—print script, print writing, and manuscript writing. The original term "print script" proved to be misleading because parents and the general public tended to confuse print script with "block printing," that is the use of all-capitals such as one sees in captions, maps, titles, advertisements, and so on; and the block printing the kindergartner does when he prints his name. This confusion has led to misunderstanding concerning the nature of manuscript writing. When done by hand, "printing" is associated with laborious, unaccustomed hand-lettering using all capital letters, wholly unlike long-practiced, fluent print style handwriting.

Manuscript-style writing uses letter styles similar to the typewriter or the simplified type face of the telephone directory, with only one or two exceptions, the letters "a" and "g." The difference between manuscript writing, cursive style, and block printing can be observed by comparing such words as *plenty, surely, forget, scissors, draught*, written in long hand, written on the typewriter, and hand-lettered in capitals.

Legibility of Manuscript and Cursive Writing—The superior quality and legibility of manuscript writing was evident when this style was well taught in the primary grades. Parents

found it easier to read than conventional long hand, and realized themselves how frequently they were requested to "Print" in filling out important papers.

All perception studies show that the farther hand-written letter forms depart from the vertical the less legible they become. Joining the letters, increasing the slant, elongation of the letters, and added loops all decrease legibility, because legibility is directly proportionate to the degree of similarity between machine printed type-face and hand writing style. The reading of book print is the commoner, more accustomed type of reading; and personal hand-written context, notes, papers, records, etc., shows wide variation from person to person, unlike standard book print. Even one individual's writing varies with the occasions for writing.

Another factor in legibility is the impression or Gestalt of individual words in the sentences. To the extent that word forms in handwriting deviate from machine printed words, the words are less legible.

With increased speed, cursive writing tends to become a scribble, but according to George L. Thomson, manuscript writing deteriorates less under speed pressure than cursive style writing, (16). This holds true even for wide variety in personal writing styles and rate of writing.

Today writing is less often done by American school children with steel pens. Modern children use cheap fountain pens, ball points, or pen-pencils. All these writing instruments are eminently suited to print style writing.

The Question of "Changing Over." Both in England and in the early experiments with manuscript writing in America teachers assumed that the children were being taught a lifetime hand, serviceable for all purposes. However, Miss Wise reported that in England, although manuscript was the only style taught throughout the grades in some schools, in others only beginners were taught this style, or the

children learned and used both manuscript and cursive styles. No sooner had manuscript writing been extensively adopted in this country than many questions and problems arose. The writing specialists who were committed to cursive style writing sought to confine the teaching of print writing to the primary grades. The enthusiasm for print style writing in the primary grades contrasted sharply with the rejection of manuscript writing in the intermediate and higher grades.

The standard arguments against continuing print script beyond the primary years were:

1. Print script is slower than cursive long hand in the upper grades and high school.
2. Manuscript is a babyish style of printing, remote from conventional styles of handwriting, not "real" writing at all.
3. The banks will not accept print script signatures because they could be forged more easily.
4. The children are unable to read conventional longhand.
5. Upper grade teachers are not familiar with instruction in manuscript style writing.

Parents became impatient with children who could not "write" their names by the end of the primary period. They inquired, "When are the children going to learn to *write*?" They were concerned about the style of handwriting the children would use as high school students and in adult life.

The children's attitudes also played a role in the changeover policy. Manuscript writing tended to become associated in the children's minds with the primary grades. A teacher commented, "The children are so eager to write like the grown-ups that they can hardly wait." "We're no longer doing baby writing," the children in one class reported to their parents. Older children who could have made faster progress in remedial reading if they had used print script would not even look at this type of "baby" writing, much less consent to learn it.

In the confusion some schools left the decision about continuing with manuscript style or changing over to the parents, or the children themselves decided how they would write.

Today in American schools manuscript writing is the form used almost without exception in the initial teaching of handwriting, with a change to cursive style before the beginning of the fourth grade. Schools that teach either cursive style or manuscript exclusively are in the decided minority, (10). Dr. Freeman stated in his introduction to *Coordinated Handwriting*, a series of copy books for Grades 1-8, "Manuscript Writing is preferable for beginners, cursive writing is preferable for the upper grades."

Most teachers today assume that there is no alternative to changing over. As one supervisor expressed it, "Prejudice against continuation of manuscript in the upper grades is so deeply rooted that no change in attitude can possibly come about in our generation." After stating objections to the continuance of manuscript style beyond the primary grades, Luella Cole remarked, "Since, therefore, in the judgment of the present writer, manuscript writing cannot be continued with an expectation of satisfactory permanent results, it is best never to let it become established."

Upper grade teachers approve the change-over because they themselves do not use manuscript: as an all-purpose writing hand, are not familiar with instructional procedures in this style of penmanship, and have no copy books for the pupils.

By the time high school is reached objection to manuscript style writing has largely subsided because by this time both teachers and parents are chiefly concerned about legibility. Some children who do not write well in cursive style shift to the typewriter, others convert to shop printing.

Rate of Writing—The question about the rate of manuscript writing centers almost entirely in the upper grades. Speed of handwriting is a matter of practical concern as the child ma-

tures, because time for note-taking for school studies, even for personal correspondence, is always at a premium.

Miss Golds observed in 1916, "One objection raised to this style of writing by those who have not taught it is that children will never get speed with it. . . . As a matter of fact, we find that our children write just as quickly as they wrote in the old style," (7). Dr. Kimmins was the first to report research findings relating

to this moot question, (15). His early studies showed that comparisons among groups having studied manuscript writing for only three years, ages 7 to 10, were always well ahead of cursive style writers of comparable experience. Results of a more comprehensive study on rate of writing were reported by Kimmins in 1916. The data for five-minute handwriting tests of 9264 girls who had studied manuscript writing for two years or more are as follows:

Number Tested	Age	Letters Per Minute Manuscript	Letters Per Minute Cursive
373	7	21.6	18.8
1536	8	25.5	21.4
1609	9	34.9	29.3
1572	10	42.4	36.1
1449	11	48.7	44.5
1509	12	55.0	49.3
1216	13	60.9	61.0

Kimmins reported that in the boys' schools the results were slightly to the advantage of cursive writing at the 12 and 13 year levels. "This is due to the fixation of habits of cursive writing during a long period." Children who had been doing manuscript writing for three or four years had as great an advantage in speed at 12 and 13 years as those of the earlier ages. Handwriting tests of 15,000 English school children of elementary age showed no significant difference in speed when manuscript and cursive writing rates were compared.

Tests of children in the Winnetka schools

proved that high school students wrote just about as rapidly using manuscript writing learned in the lower grades as those using cursive style writing, according to the report of Washburne and Morphett, (17).

In a study by the writer of comparative handwriting, rates of junior high school students, median scores for children using cursive style and manuscript writing from the first grade showed no important difference, (12). The results of tests given to seventh and eighth graders were as follows:

Grade		Rate of Writing Letters a Minute	Ayres Norms	Number of Cases
7	Manuscript	70.5		25
	Cursive	70.0	73	25
8	Manuscript	80.2		28
	Cursive	85.5	77	42

Of the eighth grade students writing at a rate of more than 100 letters a minute, six were manuscript writers and eight wrote cursive style, about the same proportion as the total number of students who wrote in each style. In both grades the manuscript writers varied more in

speed, possibly because of greater differences in amount and type of drill through the grades. The legibility of the rapid manuscript writers was superior to that of the cursive style writers. On the question of handwriting rate, a Bronxville bulletin published in 1945 states: "We

have accumulated data covering a period of three years recording the speed and legibility of natural handwriting of all pupils in the seventh and eighth grades. About twenty per cent of our seventh graders have never written anything but cursive script as they have come to us from schools where that form was taught. Our tests show that the average speed of manuscript and cursive writing is almost identical: for seventh grade, approximately 65 letters a minute; for eighth grade, 73 letters a minute. Both types of writing are represented among the slower writers and both types among the rapid writers." Tests of adults in Bronxville who write frequently showed that the average rate of speed for good legible handwriting of either type is in the neighborhood of 122 letters per minute, (19).

In an extensive piece of research E. M. Foster studied the speed and legibility of children's writing in two public schools, Grade 3-6, in which manuscript writing was taught in the early grades and a change-over was made in Grade 3. (4). Two handwriting specimens, one in each style, were collected from every child. Foster concluded that manuscript is only slightly more legible than cursive; that children who write one style legibly tend to write the other legibly also; in general, children who have been taught handwriting in the public schools write cursive style faster than they do manuscript; from Grade 3 through Grade 6 there is a consistent increase in the speed of writing both styles of handwriting; after it is introduced into the program, the speed of writing cursive style rapidly comes to equal and surpass that of manuscript style. These conclusions are not valid for comparative purposes because these are not matched groups of children with equivalent instruction and equal experience in one style exclusively, but "changed-over" cases. Frank N. Freeman, in reporting the results of Kimmin's study of 9264 girls cited above stated, "He finds that the younger children write the manuscript style faster, whereas by thirteen

years cursive writing becomes faster," (5). Luella Cole observed that print writing is somewhat slower than cursive writing, (2); but Virgil Herrick states the evidence concerning rate is inconclusive. Results indicate that manuscript and cursive styles are done with similar speed, but the legibility of cursive style seems to decrease more rapidly than manuscript under speed pressure.

In the studies conducted in English schools manuscript writing was not only systematically taught in the intermediate and upper grades, but the teachers themselves had learned the new style writing and used it in all class work.

Psychological illusions tend to distort impressions about speed of manuscript writing as compared with cursive style. The finished handwritten page of a good manuscript writer gives the impression of having been painstakingly hand-lettered. Authors of the Bronxville bulletin referred to above found it necessary to advise parents that the well-written manuscript writing examples in the bulletin appeared to have been laboriously hand-lettered by the children, though such was not the case. Actually, all the samples of writing were done at good speed with a free, easy, natural flow.

Some years ago a midwestern school superintendent asked the writer for proof that children attained good quality in upper grade manuscript writing. In acknowledging the receipt of a batch of 7th grade papers he commented, "How slowly the children must have written to produce such good results." Actually their speed was fully up to the level of 7th grade standards for cursive style writing. Cursive longhand while being done looks "busier" than manuscript style; and it is, because the process is more elaborate. These illusions help to explain the impression that fluent, rapid writing is possible only in cursive longhand.

Two other lines of evidence throw light on the speed question. The writer conducted a test in which 70 eighth-grade boys and girls were asked to make joined and unjoined writing

strokes on ruled paper, (11). The tests were given individually and timed with a stop watch. The tests were preceded by warming-up exercises. To cancel out practice effect of joined and unjoined writing strokes, half the group were given the unjoined stroke test first, the other half, the joined stroke test first. Results in terms of the median number of strokes were as follows:

unjoined strokes	44.3
joined strokes	40.7

This is not a large difference, but it confirms the impression of commonsense observation that joining strokes in writing takes fully as long or longer than separate strokes.

The fact that the cursive writer must cover more mileage in the letter strokes of the words he writes can be easily verified by actually measuring the distance to be covered. Such comparisons show a proportion of 3 to 5, that is, for every 3 inches of strokes made in manuscript writing the cursive writer must write 5 inches on his paper.

Hebrew handwriting is both vertical and unjoined. College students familiar with Hebrew report that this style of writing is so rapid and economical of effort that they prefer it to their longhand English script for note-taking in class. Part of the economy is due, however, to the phonetic structure of the written language.

One argument against manuscript writing offered by handwriting experts is that it lacks rhythm and children cannot use arm movement. As early as 1916 Dr. Kimmins stated, "One reason why speed appears to come naturally to manuscript writers is probably that words with separate letters are more suitable for rhythmic purposes than words with joined letters." Miss Wise and other teachers subsequently reported that both rhythm and arm movement could be developed by the print script writer. They found that taking the pen off the paper in contrast to joining the letters did not result in reduced rate. According to Thomson, a rapid

flowing hand can be cultivated equally well with manuscript style writing because the pen does not touch the paper so often, (16).

The conclusion from all the evidence is that there is no significant difference in rate in the two styles of writing when experience and practice are comparable for upper grade students. However, there still remain wide differences in individual rate of writing at all age levels, conforming to the general principle of trait variability in all motor skills and achievements, even with comparable instruction and learning effort. These facts suggest that rate of handwriting is more closely allied to quality of instruction, duration of practice, and traits of the writer, than to the particular style of hand writing.

The significance of speed of writing resides primarily in the indication it gives of increasing habituation of handwriting habits. Fluency in handwriting, just as in reading and other skills, is an indication of high level automatization of the skill in question, an index of degree of mastery.

There remains one essential difference between manuscript and cursive style writing as the child matures, and that is superior legibility with speeded up rate.

Are Manuscript Signatures Acceptable? An early argument against manuscript writing was that the banks would not accept manuscript written signatures. This proved to be more a matter of the particular community, even of the particular bank or individual teller than a nationwide problem. Paradoxically, the Elizabethan script was the legal hand through the centuries of its popularity.

In 1935 the Bronxville school authorities reported that the signatures of adult manuscript writers were distinctive and characteristic enough to be entirely legal in all transactions. Virgil Herrick observed that most banks will accept a manuscript written signature if it is the writer's regular signature. Part of the confusion over this issue lies in the fact that of-

ficials may not distinguish between "printing" one's name, that is, the use of all capitals by a person unaccustomed to writing this way, and the long-practiced hand of the manuscript writer.

Difficulty in Reading Conventional Long-hand. An argument offered by parents was that the children were unable to read conventional writing. Some years ago pupils in the 4th Grade and above at the Lincoln School, New York, were tested in ability to read long-hand done in a round bold hand. This presented no difficulty, but the children had more trouble interpreting sharply slanted, hastily written sentences. Individual longhand hastily written is difficult for anyone to decipher. The amount of such writing children will have to do in a lifetime in view of the popularity of typing is too slight to outweigh the advantages of print writing already mentioned.

Problems Involved in Changing Over. Authorities agree that the earlier the change-over the easier it is to accomplish. The longer the change is delayed, the more likely the pupils are to retain vestiges of manuscript lettering. Primary teachers say they have not found "changing over" much of a problem provided they begin early enough, well before the end of Grade 2. After that the problem becomes tougher in proportion to elapsed time. However, the advantages of primary children learning print script accrue more largely during the third grade, just the time when the change-over must be made.

One spring morning a school visitor in a third grade class admired the beautifully written spelling papers mounted on the wall board, all in manuscript style writing and all dated January. The teacher immediately apologized for this display, saying that she should long since have taken the papers down because the pupils were now practicing "changing over" with cursive style copy books. She admitted that she was proud of the manuscript written papers, but that changing over at this time was mandatory.

The continuation of manuscript style is a boon to slow learners who are not so far advanced as others by the third grade, who would be upset by the "change-over," who benefit from doing things the simplest way, and need this link between writing, reading, and spelling.

The Mechanics of "Changing Over." Converting from print style writing to cursive long-hand after three or even two years of systematic training in manuscript represents an abrupt change in a motor skill. This is not a simple matter of joining the letters but of learning new letter strokes and proportions, and slant. Some letters differ considerably from print style; the pen is not lifted from the paper in writing each letter of a word; and there are connecting strokes linking the letters within the words. In making the change-over teachers are asking the pupils to change their handwriting movements. Letters that begin at the baseline in cursive begin at the top in manuscript style. The strokes required in cursive style and manuscript writing are diametrically opposite for a number of the letters; compare "b" and "d", "f" and "h", "l", "k", "r", "s."

Cursive longhand is not a natural development from unjoined writing. No child joins the letters spontaneously; joining must always be taught and drilled. Unless instruction in the shifting process is persistent and thorough, children may show confusion in styles and never become fully efficient writers. The difficulties entailed in the change-over were vividly described by a young teacher in attempting to retrain her eight-year-old sister. This child, in third grade at the time, had been doing very well in print script. "She printed large and clear," says the teacher, "without too much effort." The first task she had to accomplish was to write her name in the new style in her notebook five times. Turmoil, frustration, and tears accompanied this task. Certain letters came out backwards no matter how many times the child tried. After many trials she refused to do it. By the end of the week, however, after many

periods of practice she could write her name fairly well. She resented having to write out her spelling words instead of printing them, but after a few weeks writing became more natural for her, and she acquired skill with continual practice. Other children, it is true, experience little difficulty in making the shift provided they are well-taught and thoroughly drilled.

Although good copybook instructions are available for easing the task of making the shift, it still entails more hours of practice than would be needed to perfect print script. Changing over comes at a time when the children need to concentrate on the rudiments of written expression. In view of the fact that our national and world economy demand the most efficient instruction of elementary school children in all phases of literacy, this manifest source of waste in education should be eliminated at once.

Manuscript style writing is a practical, serviceable hand for all mature writing needs.

Changing over involves lost motion and in some cases actual distaste for writing.

The time and effort needed for mastering the new cursive style can be devoted to written expression and composition work.

Difficulties due to the fact that upper grade teachers do not pay much attention to handwriting are avoided.

A growing proportion of older students and adults actually need manuscript style writing: all teachers of elementary school children, all high school boys doing shop work, all clerks in the larger stores, and all of us who are asked to "PRINT" at some time or other.

In summarizing the arguments against the continuance of manuscript writing in the upper grades, Herrick points out that cursive is the socially accepted form. Why force a child to learn something he will have to change later? Actually, in some "smart-set" communities adult manuscript style writing is the badge of having gone to private schools or high-class suburban schools.

Upper grade teachers who teach manuscript

writing like it very much. Instruction in manuscript writing through the years in the Bronxville schools has proved that this style of writing is serviceable and effective for lifetime use, resulting in attractive, legible script. Illustrations of upper grade compositions and poetry in manuscript style will be found in the publications of Alvina Burrows and others (2). These illustrations prove that print style writing has much the same values for advancing pupils in all phases of literacy as in the lower grades. The Bronxville schools encourage children who have developed a rapid, manuscript hand to retain it in high school. Occasionally the pupils have developed and retained both styles. Similarly, in Brookline, Massachusetts, manuscript writing has been retained throughout the upper grades (9).

Permitting the children to "keep it" is not the whole answer to upper grade manuscript writing instruction.

Children above the third grade continue to need practice and drill until they show command of fluent hand writing. If individual children appear to be writing more slowly than need be, assist them in acquiring a slight slant, attaining a more comfortable writing posture, practicing for lighter pressure, more arm movement. To improve alignment, spacing, letter formation the pupils require drill books and worksheets. Among the Bronxville students, some had adopted a slight slant backward, or forward. George Thomson, a British handwriting authority, recommends the adoption of slight slant, more like the older Italic style, and he has prepared an interesting copy book for practice in this slight-slant, unjoined letter style (16).

At all stages, primary, intermediate, and in the higher grades teachers should avoid the use of the term "printing" when referring to handwriting because of possible confusion with block printing and tedious hand-lettering. Never refer to manuscript style as "printing" in contrast to "real writing," both because this is

misleading and it prevents wider acceptance of print style handwriting. In one third grade classroom a large sign announced, "Now We Write," giving parents and other visitors the impression that the children had not actually been writing up to this point.

An exhibit of upper grade manuscript written papers is never seen at a local, state, or national teacher's convention; yet such an exhibit could be a genuine stimulus to teachers to experiment in handwriting.

Upper grade teachers who wish to instruct children in manuscript writing should familiarize themselves with this style and learn to do it well. Teachers and others who attempt to instruct themselves sometimes unwittingly develop a peculiar combination of capitals and small letters in their print style writing as in this sample:

THank you so much for THE Lovely gift,
(All letters except the first are of the same height.)

Only manuscript style should be used on the blackboard in preparing charts and for other classroom purposes.

Educating the Parents.—The parents' prejudice against upper-grade print style writing springs largely from the impression that their children's writing is babyish, primitive. Parents attach higher values to a style of writing that looks more "educated," or "grown-up." No one looks over my shoulder while I am typing and comments, "How childish that looks. Why don't you 'write'?" The reason is that typing is associated with mature adult activities. Changing over to cursive style suggests to the parents that the children have now graduated to something more mature, that they have reached a higher level in school attainment, that learning to write in this style presents a more exacting learning task.

Parents of children in the junior high school in Bronxville were advised to support the school in continuing manuscript style writing in the upper grades and to show pride in their chil-

dren's accomplishment. However, they were invited to request a change-over if they wished to do so.

The proper answer to the question, "When are the children going to learn to write," is, "They are learning to write, but it's new style, like your new model car or camera." Parents' attitudes might be changed if they realized how helpful they could be to their younger children by using print script themselves. A beautiful example of this is to be found in *Now We Are Six*, by Clara and Morey Appell,¹ in which the mother writes a letter to her three young children from the hospital where she is confined with a new baby. The letter, penned in clear manuscript style, was easily read aloud to the others by the seven-year-old. Fathers who rarely come to school need to have the reasons for modern instructional techniques fully explained to them.

Needed Research in Elementary School Handwriting. With the first introduction of manuscript writing in American schools on an experimental basis research proceeded vigorously, but the general impression today is that the issues raised in this paper were all settled long ago and no further attention need be paid to them. On the contrary, in this day of urgency in teaching literacy not only in America but around the world, the whole area of handwriting instruction needs to be thoroughly explored.

There is need of controlled studies in which comparable groups of pupils are taught different handwriting styles. American schools have never developed norms for rate and quality of manuscript writing throughout the elementary grades comparable to those reported by Kimmins or the cursive script norms established years ago by Ayres, Starch, Thorndike, and others.

An educational campaign among the parents and general public would be necessary to con-

¹Published by the Golden Press, New York, 1959.

duct new experiments with true impartiality. The full cooperation of the handwriting experts (penmanship specialists) and the copybook publishers would also be required.

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MYTH — Only adults are afflicted by severe mental illness.

TRUTH — At least 4,000 children and young adults are admitted to mental hospitals every year for serious mental disorders—and this is only a fraction of those who need care.

At least 17,000,000 Americans (1 in every 10) are suffering from a mental or emotional disorder.

Curriculum Building and the Reading Process

Reading is an important process in the development of a child. All living in school is part of the reading process either directly or indirectly. The curriculum consists of all experiences provided by the school, although in curriculum building we know that the school must be concerned with the child's out-of-school experiences in order to provide meaningful in-school experiences. It is when we try to isolate reading into a little compartment by itself that we run into difficulties. For reading, too, grows out of experience. A visit with Miss Abby and her group of fourth graders as they begin to build their curriculum will help us understand the processes of curriculum building. After we have seen this group planning get underway, we will analyze what we have observed in terms of its implications for the reading process.

Developing a Curriculum Centered in Children's Problems

As Miss Abby cast a friendly but appraising eye over her new group of fourth graders, the children watched and wondered. School had been open two weeks. The class and Miss Abby were becoming friendly and comfortable with each other. During the two weeks of school, the children had done a great deal to make the room theirs.

Setting the Stage. In preparing for the opening day, Miss Abby had wanted to create a friendly atmosphere but a challenging one. She had wanted her group to

become aware of a need to create an attractive, functional room, yet she did not want the youngsters' first impression of their new room to be one of bareness and lack of challenge. Accordingly, Miss Abby set up several centers of possible interests in the room prior to the children's arrival.

One center contained a hobby table. Miss Abby made this center serve two purposes, one that of possibly stimulating hobbies and the other of helping the children become acquainted with their new teacher. Hobbies tell a lot about people, thought Miss Abby, as she carefully arranged a choice group of photographs she had taken and developed over the summer. Miss Abby was a "camera fiend." She hoped some of the children would share this hobby with her. As Miss Abby glanced at the hobby table, now two weeks old, she knew that this center of interest had struck a spark. No longer did her hobby occupy important space, however. Now on exhibit were Bobby's collection of ship models, Sally's feeble first efforts at coin collection, Gene's doll house made of match sticks and Obie's green agate collection. Only yesterday, Gary, struck with the impressive hobby display, had suggested, "Let's have a school hobby show." This suggestion was to be considered during the planning sessions to be held before the week was out.

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Miss Abby's wandering glance lighted on the "Vacation Center." This had been a bulletin board display of picture post cards received by Miss Abby over the summer from travelling teachers and children. On the first day of school, the new class had fun identifying the places pictured. They had more fun recognizing the names of the travellers. They found cards from their former teachers, from the principal, and from many of their friends, now in the fifth grade. Not only did the "Vacation Center" serve as an "icebreaker" in a new situation, but it began a brief, pleasurable exchange of vacation experiences. Before the first day of school was over, the "Vacation Center" began to change from a post card collection to a display of original pictures depicting highlights of the children's summer vacations. And, now, two weeks later, the children read a message placed by Miss Abby under their collection of vacation pictures. The message read, "This was fun while it lasted. Are there new adventures ahead?" Some of the children thought they knew what Miss Abby meant; others were puzzled. It was decided that the "Vacation Center" would become problem number 2 for discussion during the coming planning sessions.

On the first day of school the children had found the makings of a third interest center. Near a work bench and a well-planned wall storage board holding a few good basic carpenters' tools, was a box. In it were a pair of wire spokes, rubber tread wheels from a child's broken scooter, one old skate, a variety of lengths of used boards, slats and pickets, several empty, clean gallon tubs for storing ice cream and a variety of other scrap materials. On

the box was a note from Miss Abby. "Here are some scrap materials I picked up this summer," it read. "Each one could be used for some purpose. Do you have any ideas? Do you have good usable scrap materials you might add to the box?"

On the first day of school the group talked about the possibilities of the scrap box. Miss Abby noted a gleam in Fred's eye as it fell on the old skate. In the weeks that followed, the skate had changed from a gleam in a boy's eye to a soap box scooter of loud but rugged potential. Before using what the group called its "Make It Center," a discussion and demonstration of the proper care, safe use, and storage of tools were held. To date, Miss Abby felt the "Make It Center" had been productive. The children had taken over the responsibility for adding scrap materials to the box. Miss Abby's original contributions, however, had done a great deal to give her prestige among the boys. "Any teacher who thinks 'junk' is important must be pretty good," said Sam to his pals. "My mother makes me throw out my best materials. She surely could take a lesson from Miss Abby."

One final task of preparation for meeting her new class was faced by Miss Abby. Miss Abby felt that how books were stored, arranged, and displayed meant the difference between wanting to use them and using them reluctantly. Miss Abby held the same opinion about materials and supplies. She knew that books, materials, and supplies must be easily accessible, appealingly arranged, and functionally organized to stimulate use. Accordingly, a library center in the room held an inviting display of new book jackets. Several of the

books were opened to display outstanding illustrations that caught the eye. On open shelves were stored the various kinds of papers and construction materials, neatly labelled to help maintain efficient use. On the first day of school Miss Abby and her class had toured the room, locating their supplies and books and becoming familiar with their organization. In this way, Miss Abby began to help her group feel independent and responsible for their room.

Planning Together. Miss Abby opened the first general planning session. As the children and Miss Abby had become acquainted during the first two weeks of school, Miss Abby had been questioned frequently about the work for the fourth grade. "Today," commented Miss Abby, "it seems as if we are ready to plan for our major jobs. Some of you have had interesting projects in the third grade. Do you remember some of the things you studied and worked on last year?" A lively response recalled the enthusiasm most of the children had had the year before in studying about their city. Miss Abby listened with keen interest, for the children's recollections seemed to recall highlights which were quite individual. Bill's eyes sparkled as he told of the class trip to the wharves and how a committee later constructed an electrified working model of the wharves. Sally spoke of the pencils received as gifts on their visit and commented, "I've saved mine as a souvenir." Janie seemed to remember only the paper towels stored in the warehouses for river transportation. "In all my life," she recalled, "I've never seen so many paper towels." "Let's go to the wharves again this year!" was the suggestion.

Obie changed the discussion from recollections of the third graders' wharf trip to the party they had held. "We had more food than we could eat," he recalled. "Boy, was that a good party. We should have another party this year, Miss Abby." Several children quickly seconded this suggestion.

Miss Abby came into the discussion. "So far, children," she said, "you've suggested doing things you did last year. Those things were fun and you learned a lot. What advantages would there be in repeating the same things?" This question seemed to shock the children. They were quiet for a while. Then Grace said, "Oh, we don't want to do the same things over again; let's do something different." Miss Abby made the group stay with her question for a while, however, for she wanted the children to become aware of why they were holding on to the known. "You know, people usually feel more comfortable doing things with which they are familiar," she explained. "But doing different things and making new discoveries are part of growing up. This year you are older than you were last year. You are growing up." The children were thoughtful for a moment.

"I know," explained Prissey. "We should study what your children studied last year. I remember your class visited the State Capitol and the museum; let's do the same things." A quick chorus of "Yes, yes," came from the children. Miss Abby questioned again, however. "Because the fourth grade children of last year visited their Capitol and museum, is that a good reason for our studying the same things this year?" Some of the children looked

puzzled. "This is the fourth grade and those things must be what fourth grade children have to study; isn't that right?" asked Allen. "You are partly right," Miss Abby explained. "Our fourth grade is responsible for helping the children of our school learn about our state. There is so much to learn about our state, however, that it could never be done in a year. Last year, the class became interested in visiting the State Capitol and the museum next door because the father of one of the girls in that class worked in the Capitol. He invited us down when he heard that we were studying about how our state helped the people in this city live better lives. If you remember, last year the auto assembly plant down near the railroad yards closed down for a while. A number of the fathers of last year's class were out of work. We began to study about the kinds of work that are needed in our community. We decided to find out how our state helped people earn a living."

Burt suddenly burst out with a question. "Why do we have to buy licenses from the state just to have fun? My dad had to buy a fishing license this summer. I don't see why people can't just go out and fish when they want." "Do you know of other licenses your parents have had to buy?" asked Miss Abby. The answers came fast. "My mother has an automobile license." "I just got a license for my bike." "My dad has to get his dentist's license renewed every year." "My mother bought a new incinerator to burn the leaves and she had to pay two dollars for a license."

As this first major planning session came to an end, Miss Abby and the children had three problems to guide future

study of state and regional life. "What other licenses must people in our state buy?" "Why do people have to buy licenses?" "What does the state do with the money it collects for licenses?"

The children were not aware of much more than their immediate interest in the subject of licenses but Miss Abby knew that with skillful guidance, the children's immediate interests and curiosity could be directed into larger, more significant learnings. Miss Abby, in planning with the children, was guided by the total school plan for curriculum development. Her responsibility for helping fourth graders develop some concepts related to the larger community beyond the children's immediate daily living was recognized.

But Miss Abby was amused and thoughtful as she recalled the development of the planning session which was just over. Always there were some children who wanted to hold on to the past. These were the children who suggested repeating their third grade experiences. Always there were some children who expected to be told what they must study. These were the ones who suggested the kind of curriculum the previous class had experienced. Miss Abby felt that there was much more to teaching and learning than following a pattern. She had been sorry that the numerous interests begun during the first two weeks of school had not been discussed. There had simply not been enough time. But the group had agreed that during a planning session the next day it would pick up Gary's suggestion for a school hobby show. A second problem for study was found in the message Miss Abby had placed under the "Vacation Center" and a

third was the consideration necessary for continuing the opportunities in the "Make It Center."

Miss Abby could see the emergence of what she sometimes referred to as a "many-ringed circus." She felt satisfied, for the interests and problems of the children had begun to give real purpose to their learning. Her job would be that of steering and directing at times, providing opportunities for adventuring and discovering, and making sure of the relationships between curriculum experiences and children's learning.

As the third week of school got underway, Miss Abby and her fourth graders had begun to select problems in the major area of study. These problems became the bases for a well-rounded project or unit of work which would dominate the organized aspects of curriculum development for this class throughout the year. Equally important, centers of interest to challenge individual exploration and satisfaction had been established. Some of these centers, such as the book and "make it" centers would flourish all year. Others, such as the hobby center, would probably last a while and be supplanted by others reflecting the changing interests of nine-year olds. Miss Abby realized that in curriculum development, it is important to recognize immediate interests as well as to provide for ongoing, long-term study organized about the children's problems in living. She knew that there would frequently be times when the immediate and long-term interests would merge as a single dominating force in the life of the fourth-graders and at times the two would bear little relationship, one to the other.

Discussion Questions

If learning to read in school is to be a satisfying and successful experience for children

—Children must feel comfortable and at home.

What evidence can you find that tells us Miss Abby was aware of this need?

—The teacher must become an accepted member of the group with deliberately conceived leadership responsibilities.

What did Miss Abby do in preparation for meeting her responsibilities?

—The teacher must understand the developmental needs of her specific group.

How did Miss Abby anticipate possible needs? What experiences did she provide to make sure of the needs of her group?

—The individual needs and interests of children must be provided for.

How did the physical environment of the classroom recognize this fact? How did the planning session provide for individual interests and needs?

—Children should have opportunities to participate in planning their school experiences.

What opportunities were provided by Miss Abby?

—The teacher must function in a guidance role in teacher-pupil planning.

What preliminary planning did Miss Abby feel necessary?

How did Miss Abby stimulate discussion?

How did she create a climate in which suggestions might be rejected or accepted constructively?

—Children must have opportunities to explore, discover, wonder, and experiment.

What evidences of such opportunities can be identified in this room?

—Children must be encouraged and stimulated to think.

How did Miss Abby make sure that children recalled experiences, related causes and effects, searched for reasons, deliberated upon choices?

—The school room climate must stimulate interest in and need for reading.

How did Miss Abby meet this responsibility in preparing the room for her new class? In planning for and with her children as the school year got underway?

For the Administrator

"Curriculum Building and The Reading Process" is designed to focus attention upon the relationship between learning to read and living in school. This article is prepared to help you set the stage for a consideration of this problem by your staff.

In order to help children want to read, as a means of helping children become genuinely ready to read on each maturity level, it is necessary for each teacher to give much thought to the kind of environment she and her children will develop in their room. This article attempts to demonstrate for teachers how one teacher, Miss Abby, went about this important job.

Suggested Uses of This Article

1. In a staff session, explain the purpose of this article, and ask that each teacher read it thoughtfully.

2. During the opening of the discussion session make sure that teachers understand that while a fourth grade was used for illustrative purposes the basic principles are the same for all age groups.
3. Pages 18 and 19 contain your discussion guide. As you discuss with your staff each of the premises which precede the individual discussion questions, note for later conferences with individual teachers any misconceptions or need for help in understanding what is meant which you cannot pursue in this session.
4. Ask individual teachers who have done a particularly good job in the past to illustrate the premises from their own experience.
5. Encourage each grade group or primary and intermediate groups, where desirable, to study each other's room environment at the beginning and during subsequent weeks.
6. Ask "Big Sisters" to use this guide in helping beginners *whenever it is appropriate*.
7. Use this guide in subsequent conferences with teachers to help them be sensitive to and maintain vitality in their group living.
8. Ask teachers in specialized areas to discover utilization of this article in their situations.

What I Saw in the Morning

When I got up this morning

I hurried to the window.

The streets looked just like they had been covered with white blankets.

The children looked like snowmen

And the cars looked like white polar bears.

Lillian Santana—Age 10

Sent in by Sister Mary Kieran

Corpus Christi School, New York.

Sixth Graders Write Good Short Stories

Last fall a little story of mine for children was the September selection of the Children's Weekly Reader Book Club, and as a happy result several elementary school teachers asked me to appear before their classes. This was a salutary and exciting experience for a college "comp" teacher used to dealing with reluctant freshmen, and when a grade school pupil asked me to tell him how to write a story, it became something of a challenge. Consequently, with the cooperation of a fine teacher, Miss Gladys Trambly of the Lewis and Clark school here in Missoula, we conducted an experiment. I adapted some techniques I use in a creative writing class at Montana State University and spent an hour a week for seven weeks working with Miss Trambly's class.

By the end of the sixth week I was astonished. I was getting material that was more creative and better written than much of the work I was receiving from my college freshmen. Experimenting further, the following quarter I worked with four advanced sections of fourth graders, and although the results were not, of course, as mature, they were still remarkable. At least, by the end of the program the six teachers I had collaborated with agreed that the course stimulated ideas, motivated children to write, made the majority of pupils more critical of writing, and increased their desire to read.

Now the problem becomes how to get some of these ideas on paper for possible use by other teachers. I find it is one thing to appear before a class as an "author" and

to stimulate the children and quite another to communicate these ideas in cold type to other teachers. However, the following is an outline of our experiment which I hope can be useful.

Description

First, we had to slow the pupil down. The average sixth grader's idea of a "story," we found, was to make a fast-moving synopsis of a recent television show. Therefore, we started by having the children write a page or two of "description" using all the senses. We demanded that they look around them (Is grass always green? Are trees seen on a distant mountainside almost purple?); that they hear things, *feel* things. Having to stop, look, listen, and touch in their writing not only made them slow down, it killed a lot of clichés and brought new, concrete lively words into their writing.

Live Verbs

Next we went into the subject of "live verbs." One illustration will suffice. On the board we wrote the sentence: "The horse is coming out of the barn." We identified the subject and verb, but we decided it was a dead sentence. So we took it out of the "progressive" form. This was better but still pretty dull. Then, with plenty of class help, we brought the verb to life: The horse (pranced, bucked, stumbled, rocketed) out of the barn. Later we added adjectives until the horse took on considerable character in one simple

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sentence. From then on the "dead verb" was anathema.

The Happening

The next step, which is the hardest of all for writers, was to learn to "render," as Henry James called it. This means to have something happen, on stage, so that the reader actually participates. As Joseph Conrad expressed it: "My task which I am trying to achieve is, by the power of the written word, to make you hear, to make you feel—it is, before all, to make you *see*. That—and no more, and it is everything." It is, in a sense, the playing of a scene and is the opposite of "reporting." We compared newspaper accounts of something with an actual rendering of a scene, which we called "a happening." Space forbids illustrative material, but it is easy to find.

So now, using the senses and plenty of live verbs, we had the pupils write "a happening," with quite happy results—and much lively criticism from the floor. Incidentally, these youngsters learned to render or write a happening much faster than college students do.

Plot

Next we tackled an easy one—plot. Children love to plot wild stories, but now they were kept from telescoping the action. A plot in outline was one or more happenings connected by transitions which were to be "reported." Again we used illustrative material, with as much collateral reading as possible.

Suspense

If there is one thing that a story for (or by) children must have, it is *suspense*. This is easily illustrated by reading or tell-

ing a suspenseful story, then stopping just before the climax. The class will heckle you and keep after you until you finish it. We made them write happenings that would keep us in suspense, but in order to do this they were forced to make the most of every little incident within the happening. We called this "milking the scene." (When you milk a cow you get *all* the milk—or the cow will object.)

Characters

But stories are about *people* (even if a good many of them are also dogs and horses) so that the next step was to discuss—at length—*characters*. For this we used part of a short piece by John Steinbeck called "How To Tell Good Guys From Bad Guys" (*The Reporter* March 10, 1955). It deals with his son, Catbird, who watches television and points out to his father that you can always tell the plot of a western at the very start. The man in the white hat is the hero; the man in the black hat is the villain. The man in the grey hat is either good at the start and then turns bad, or he is bad at the start and turns good by the end of the program. This gave us a wonderful opportunity to open up criticism on the "corn" in television. Excellent and powerful destruction of the western, the police story, and the horror movie resulted. Of course, the children went on looking at them—but perhaps with a little more skepticism, a little more maturity, and certainly with a more critical eye. We found it a good chance to face up to the stupidities of TV and movies, and we made the most of it.

So now the poor story had "flat characters." We had to have people—or horses and dogs—who were real, with weaknesses

as well as strengths.

This brought up the problem: How do you make a character come to life? This is achieved, we decided, by any combination of the following methods:

1. Describe the character—how he looks, etc.
2. Show him in action—what he does.
3. Tell what he says—this can lead into attempts at dialogue.
4. Show what other people think about him.
5. Tell what he thinks about—what goes on in his head.

Rather than have the pupil do a "character sketch," we had the character in a "happening," and the various methods of bringing him to life fell naturally into place. He looks a certain way, he does things, he says things—he is a human being in action.

Motivation

Next we tackled something I thought would be hard, if not impossible, to get across—*motivation*. *Why* does a character do and say what he does? Again, we read illustrative material and let the pupil explain why the character behaved the way he did. Then we demanded that all characters must have reasons for their actions.

Each week we went back over all these ideas and phrases, and many of the children took notes. In one case, a child was transferred from our school to another one nearby. The teacher in the second school found the notes and, with the help of the pupil, made them work in his own class. Therefore, review and note-taking seem to be effective.

Viewpoint

Before the children were ready to connect the happenings with transitional re-

porting into a story, they had to learn one more important step—one that causes trouble in many a university class—they had to decide on the *viewpoint*.

This means, of course, from whose point of view the story is told. If the student switches viewpoint in a short story from person to person, the focus blurs and the story loses interest. Although there are times, of course, when a writer must switch, it is unwise to do so unless absolutely necessary. Therefore, we broke viewpoint down into:

1. The first person singular—the author is "I" and the chief character in the story.
2. "I, the observer"—The author is there, but is not the main character. These two viewpoints limit the story to what "I" saw, did, heard, or thought about.
3. The writer is a god—He stands back away from his characters controlling them at will without in any way entering into the action. The tale, the fairy story, the once-upon-a-time stories are often written in this way.
4. Through the eyes, or at least from the viewpoint, of one of the main characters. This is usually the most successful method—the reader finds out what the character did, why he did it, what he thought, how he felt, what he said. Other characters revolve around him, but he is the main one, the person we are mainly interested in. The focus is consistently on "he" or "she" reacting against other people.

By this time most of our pupils were raring to go on a full story. We turned them loose—and the rest of the experiment consisted of reading and criticising the results according to our now well developed criteria.

Theme

One final element entered many of the stories naturally—the *theme*, the insight,

the meaning of the story. Love of animals, loneliness, achievement, success, even moral precepts appeared in many stories. We discussed theme, but it was our feeling that this comes last, otherwise the narratives may become little allegories full of clichés and lifeless characters. Left to themselves, the children discovered their own insights, and the results were far more real, human, original, and rewarding than if they had been forced to build their stories around a given subject.

The better writers did considerable re-

writing which, of course, is for all writers a most important part of the struggle. And meanwhile Miss Trambly kept after the mechanics and grammar and spelling so that story-writing aided the pupil with the fundamentals as well as stimulating his ability to express himself.

If this outline is at all useful to other teachers, we hope they will use it and let us have any comments or suggestions. The program is still being developed and we will gladly swap further information with any teacher who is interested.

JERALDINE HILL

Fostering Creativity

"Let's pretend this is the airport and I'm"

"Let's play like you're the king and"

Thus begins the spinning of gossamer threads of the web of youthful creativity. Even the youngest of children spend much of their play in weaving together stories that are based on their experiences. These come from many communication media. And sometimes, to our dismay, we may overhear play stories that show how little we fool children with our adult authority: "Mother said she would not let me go unless I was good. I was not good and she let me go! I know."

Imitative? Yes! But creative, too. For one of the criteria of creativeness is an experience from which to draw. This is creative in that the child lives the experience in the way he sees it. It originates within him, and is important enough to him that he must express it. This expression may take the form of created stories, or it may

be in the form of creative writing, dancing, problem solving, critical thinking, painting, dramatics, designing, reporting. Whatever the form it takes, it is drawn from an experience that is personal to the child. This is true creativity.

Experiences are Necessary

How do we fan the flame of the fire of imagination? How do we work with children so that the spontaneity of originality is not replaced by the rigidity of stereotyped expression? One thing is sure. If experience is one of the criteria for creating, then we can help by supplying many wholesome, healthy experiences for children; however, sheer quantity of experiences is not sufficient. We cannot expect a visit to a college chemistry laboratory to be meaningful to all the third grade. It may be helpful to John, who is interested in all he can learn about chemis-

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try. It may be just the spark John needs to keep his interest in chemistry stimulated. But, why take all the class just for the experience if John is the one who is the chemist in your class? Many experiences? The better way is a variety of experiences contingent upon the age, maturity, and most important, the personal interest of the child.

Variety of experiences in what? This could be in ways of facing situations that arise in everyday living. If a child has many experiences in working out solutions to various situations, he is more capable of creating ways to solving problems that are personal to him. If a child has experiences in group leadership or critical thinking, he is more capable of originating creative ways of using these experiences. This, too, is creativity. It could also be a variety of experiences with music. The child can hear music in words and words in music. They are personal to him and a part of him and he feels a need to express this. We can add experiences of writing: what he feels when he sees a beautiful sunset; when he is splashed by the chilling spray of the ocean wave; when he hears the cricket chirp in the dark of the night. One child expressed what he felt when he wrote:

I saw a little rainbow.
I tried to run and catch it,
But when I got there it was gone.

A variety of experiences with books is a never failing source for creativity. It is a stock that always pays in dividends. It may be gained through children reading the books for themselves. Perhaps parents and teachers read books to children. Maybe they will be fortunate enough to have a

librarian read or tell stories. One such librarian read to a group of first graders the narrative poem, "The Pied Piper of Hamelin," often considered for older children. After the reading, she asked the children what they thought the Hamelin children found on the other side of the door in the mountain. Many guesses were made: candy, playgrounds, fairy land, and the like. Then one small girl said, "I think it was a place where love was."

An Atmosphere of Acceptance

We have the experiences, but we must go further to answer the quest for creativity. We have said that the child expresses himself when he creates. However, we must provide an atmosphere in which he is free to do this in his own way. We must have teachers who are learning with children rather than teachers who only know *about* children. Their classrooms must be such that democratic values are prized higher than meeting grade expectancies. For creativity is originality. And being original is democracy in action. For in a democracy, the rights of each individual are respected; the differences are accepted. We truly believe that what each child creates is valuable, recognizing the fact that each of them may create in different ways. We do not expect each product to be the same. It is the person that we prize more than the end-product. In this kind of atmosphere a child feels free to create. He knows he will not be expected to conform to a standard. We have no stereotypes here, but the fresh originality of the budding artist or writer or scientist or what have you.

Time, Opportunity, Space

The atmosphere is now conducive to

creativity, but we have just laid the foundation. Three elements are necessary to creativity even in the best classroom atmosphere. These are time, opportunity, and space. For, regardless of how conducive to creativity the most democratic classroom is, if the schedule is so tight there is no time or opportunity when the child can create, then creativity is stifled, not fostered. You cannot build a fire by burying the wood. Space is also needed, especially for art work, science, dramatics, building. Lucky is the child whose room has an area in which he can work at something he is creating. What adult would like to try to cut and sew a dress on a table the size of a child's desk? Should we expect, then, that all the space he needs to work is the area of his desk? Sometimes a creation may only require this bit of space, but let's hope if more is needed that more is available.

Role of the Teacher

Experiences, atmosphere, time, opportunity, space . . . do we rest on our laurels when these are accessible and say, "Children, create!" No, the teacher is the guide, the director, the counselor who initiates the activity and helps it move forward by her actions. Sometimes, as in art, she may do this by asking questions relating to what the child is wanting to print. At other times, she may pose the problem and the creating is the unique way in which a child or a class solves it.

The role of the teacher is not like that of the conductor of an orchestra who gives the signal for each instrument to play. Nor is it the role of sentry standing guard lest someone disturb the king. Each of these is the enemy of creativity. The role of the

teacher is that of being aware of each child's ability, interest, activity. For in a classroom with creative permissiveness, the teacher has confidence and trust in each child's capability of creating. When and if the child needs a bit of help, he will turn to the teacher because this teacher has earned his trust and respect. Whenever we have earned a child's confidence by our actions and attitudes toward him and towards his classmates, then he respects our judgment and trusts us to help him. If we encourage the faltering flights to inventiveness; if we praise the primitive beauty of the young artist's work; if we give an honest appraisal when the child is wanting our criticism, then we are making a pilgrimage to the mecca of all true teachers, the loving trust of a child. If we always feel in our hearts that the child can do better, while, at the same time, accepting what he does now, we are fulfilling the role of the teacher who fosters creativity.

One fifth grade class, through reading, became very interested in mythology. One child after another began to read every myth and legend he could obtain. Soon the conversation at sharing time had much information shared about gods and goddesses. The teacher drew on this current interest and showed the class that many of our words are derived from Greek and Roman mythology. Soon there were long lists of words that the children had, on their own, searched out. This interest culminated in a play written by the children. The characters were gods and goddesses, but the script was as modern as the Vanguard rocket. This was truly using mythology in a unique and creative way.

Another class, a sixth grade, was study-

ing Europe in their social studies. A group of boys took as their study some famous scientists of Europe. They gathered information on these and presented an "Information Please" program about the lives and discoveries of these scientists. One group of girls chose Paris and made a study of the history of fashion designing in Paris. They drew dress designs and gave a narrative style show about the Parisian fashions. Another group of girls wrote a folk dance, designed costumes and presented a glimpse of an Italian fiesta for the class.

Each of the classes mentioned was creating. In each, the role of the teacher was different. In the first class, the interest in mythology began with the children, was stimulated and encouraged by the teacher; then the children created from out of their own renewed interests. In the second class, the topic was initiated by the teacher, but each group chose an area and after learning about its topic, created something to present to the entire group. It is important to see both approaches. But, in both cases, the teacher was a guide and director to encourage the activity and help the group move forward.

All Children are Creative

In one fourth grade, the teacher, believing that children create all day long, not just at a special time, has available at all times a wide variety of materials and media. Whenever the children have time free, they can work at whatever type of work they choose and develop artistic ability, using all kinds of media and discovering for themselves which they like best and feel most secure in using. This

same class has such an admirable attitude toward each other's work. The feeling is very apparent that each child has something to contribute. There is a healthy respect for each other, and the creative work of each child is respected. Under these conditions, each child feels free to express himself in whatever area of creativity is his best, knowing he will not be belittled, but will be encouraged by the respect of the teacher and his classmates. For all children are creative. Some create in music, some in art, some in group leadership, some in writing. Some originality is much more mature than others. Here are the individual differences we should not merely pay lip service to, but sincerely respect and foster in our working with children.

Yes, the spirit of creativity is in all children

"Let's pretend"

"Let's play like"

Dare we as teachers be the ones who, by our authoritarian method, our inflexible schedules, our rigid discipline, our stolid conformity, stifle this? It is far better that we work, play, plan, and dream with children of more ways to build upon the creative spirit and enlarge its scope. Then, perhaps, we could rejoice with one teacher, whose pupil wrote the following poem: (The class had been studying poetry, but he had never written a poem before.)

There was a tree

It was very old.

The tree is very beautiful

And I love it.

I sit beneath the tree

It is very peaceful.

The branches are beautiful

And I adore it.

The New Castle Reading Experiment in Cleveland Heights

The outstanding success of the New Castle filmstrip method for teaching beginning reading has been reported in past years in *Elementary English* by Glenn McCracken.¹ These reports have met with mixed reactions, including some skepticism and reservations as to whether the same remarkable results could be attained elsewhere.

In *The Reading Teacher* for October, 1959, Mr. McCracken² refers to some schools which are beginning to reproduce his original successes with this technique. This article is a report of one such experience.

Boulevard School in Cleveland Heights, Ohio, began the use of the filmstrip program in fall of 1957. Miss Shirley Mintz, a first-grade teacher who had observed the method in New Castle, attempted to duplicate the results of the original program using the same kinds of materials.

Readers of *Elementary English* will recall that this interesting technique involves introducing each reading lesson to the class by means of a large (3' x 4') image in color projected on a screen from a filmstrip. The filmstrip frames are similar in

content to the pages of the basic readers, the principal difference being that the stories are somewhat condensed in the filmstrip presentation.

The stories are generally read later in the day in the books, and a conventional lesson plan with conventional materials and exercises follows, so that no parts of a good basic reading lesson are omitted. Added is the enriching force of a vivid and attention-riveting introduction to new concepts and vocabulary.

Table 1 compares the results of Miss Mintz' last year of ordinary instruction (1956-57) with the two years that she has been using the filmstrip-enriched method. The tabulation brings out the lack of low scores, which is also the most striking feature of the original New Castle results. A further comparison can be made with data available for 542 Cleveland Heights first-graders tested in June, 1953, on the same tests. Average grade equivalent score attained by these 542 pupils completing first grade was 2.7. One hundred six (106) scored 2.0 or below.

The group which Miss Mintz taught in the first grade by the new method was sent on to Mrs. Virginia Wuliger in second grade, and the method continued. The results obtained by Mrs. Wuliger are shown in Table 2. Note that the slowest pupil had slipped to 1.7 during the summer

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¹Glenn McCracken, "New Castle Reading Experiment: A Terminal Report," *Elementary English*, 30, (Jan., 1953), 13-21; "Have We Overestimated the Readiness Factor," *Elementary English*, 29, (May, 1952), 271-276.

²Glenn McCracken, "The Value of the Correlated Visual Image," *The Reading Teacher*, Vol. 13, No. 1, October, 1959, pp. 29-33.

Table 1
Comparison of Results of Gates Primary Reading Tests at End of First Grade for Conventional Instruction and Film-strip Enriched Instruction

Item	Conventional Instruction 1956-57	Filmstrip Method 1957-58	Filmstrip Method 1958-59
Number	24	18	26
Mean June Grade Level	2.33	2.98	3.45
Lowest Score	1.55	2.40	2.38
Number at 2.0 or below	6	0	0
Median IQ (PMA)	100	103	104.5

Table 2
Results of Gates Advanced Primary Reading Tests at Beginning and End of Second Year of Filmstrip-Enriched Reading Instruction

	September 1958	June 1959
Mean Grade Level (N=20)	2.92	4.26
Range	1.7-4.2	3.4-6.2

vacation, but climbed up substantially in the second year of filmstrip instruction.

The method aroused interest among

neighboring school systems and several sent small delegations to observe. Parents were most enthusiastic over their children's response to the filmstrips. *The Cleveland News* ran an illustrated feature story. Best of all, the teachers derived a special satisfaction from the achievements of the slowest pupils, pupils who in all likelihood had been spared the experience of reading failure.

If results of this kind can be obtained year in and year out, the implications are sweeping. Many reading disability cases have their origin in initial frustration on first exposure to reading. As such pupils get further behind their peers, negative feelings toward reading are intensified. These feelings, in turn, act to further inhibit progress; and so on in a vicious circle. For some pupils the filmstrip method undoubtedly means a break is made in this circle before it starts. The result is that the child is spared much personality damage, the family is spared a great deal of anxiety, and the taxpayers are spared the bill for a remedial reading teacher.

THE STORY OF WINTER

The snow with its beauty brings us the cold,
And the story of winter begins to unfold.
It's the story of children with rosy red cheeks
Who have been anxiously plotting their ventures for weeks.
It's the story of skating on ice smooth as glass,
And of deer in the forest searching for grass.
It's the constant story of shoveling walks,
And on country farms a few frozen stalks.
It's the story of skyscrapers scanning gray skies,
From biting cold winds people wiping their eyes.
It's the story of houses braving blizzard and storm,
Inviting, friendly, and pleasingly warm.
The story of winter can only be told
By those who have known its beauty and its cold.
Yes, winter brings frost and ice and snow,
But it's truly a wonder and beauty I know.

By Ann Kneisler, 8th grade, Sent in by Miss Lois C. Deckow, Jeremiah Curtin School, Milwaukee, Wisconsin.

Studying Spelling Independently

Learning how to spell is largely an individual matter. Spelling research for the past half century has shown that few children learn to spell words by the same method. We also know from the field of child development that all children are different and that the older children become the greater the range of differences among the children in a particular group. Our knowledge of spelling and children, then, would indicate that considerable emphasis be placed upon independent spelling study. Yet, in most of today's elementary school classrooms group instruction in spelling is the prevalent method. Independent study is not encouraged to any significant extent in many classrooms and that which is provided is seldom actively guided by the teacher. What can upper grade children do during independent spelling time? How can they most efficiently spend the time allotted for independent study? How can the teacher effectively guide this independent study?

There is nothing wrong with group instruction in spelling. In the primary grades where all the children in a class are very near the same level of development in spelling ability, it has to be the main method of instruction. In the upper grades it is many times the most efficient way to teach a needed skill to the whole class or to a small group within the class. Children in such groups often need to study syllabication of words, learn to identify root words, study prefixes and suffixes, practice dictionary skills, develop spelling generalizations, etc. Whenever children show

evidence as a group of needing such instruction, then group instruction by all means must be given. The chief point here is that spelling programs which rely solely upon group instruction for teaching spelling inhibit optimum spelling development for many children. The needs of the class are the determining factors as to whether group instruction should be offered or whether time should be given for independent, individual study.

Both college methods courses and spelling textbooks generally advocate that a spelling chart be placed in every classroom, and, consequently, in practically every classroom in our country we find such a chart, which typically says:

Hear the word correctly
Look at the word
Say it aloud to yourself
Close your eyes, look away, try to remember how it looks
Look at the word and study it again
Write the word
Check the spelling
Write the word 3 to 5 times

The purpose of spelling charts, of course, is to provide a plan for and to give attention to independent study. And it is plain to see from the foregoing chart that if it were followed step by step a teacher would be making a provision for independent study. On this basis the spelling chart per se is a proper technique.

But does the spelling chart realistically provide for thorough independent study? I do not think it does, for these reasons:

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(1) It assumes that all children learn to spell independently in the same way because every child is asked to do the same thing. It attempts to bring about conformity in the concept of word study rather than encouragement of original, diverse, and truly independent thinking about words. It fails to take into account the fact that there are "private" ways of studying words which might differ completely from those used by any other pupil. (2) It does not afford adequate teacher guidance for beneficial and efficient independent study. In the particular chart given above, the instruction "look at the word" is given twice. What does it mean? How does one look at a word? This is the chief point at which the chart bogs down. Pupils do not know innately how to look at a word; they must be taught a method. Left on their own, they develop wasteful devices which result in inefficient spelling growth.

Such teaching, and concomitant learning, leads to the criticism so repeatedly cited in our mass media of communication and by critics of education that "kids today are not learning to spell like they used to." These critics may or may not be right. Regardless, we should be teaching spelling in the very best way we know. Teachers agree that from all we have learned about the nature of the spelling process, independent study is an essential feature of a successful program. But reliance upon spelling charts alone as *the* method of teaching spelling is not enough. In fact, this over-reliance has obviously led to weaknesses in the way spelling is learned. Tightening our belts on this one point alone might bring about a significant improvement in the quality of spelling

among the young people of our country.

Recently, members of my graduate and undergraduate classes in language arts have been giving some of their attention to this problem. In our work we have devised a master list of possible questions which a pupil beyond the primary grades can follow during independent study of a word list. These questions give pupils a guide in the problem of "looking at a word." The questions provide for practice in phonetic, structural, and meaning analysis as well as in usage practice. The questions are intended to be used with a spelling chart and should be considered a supplement to it. It is also assumed in these questions that the test-study plan of spelling instruction is followed in these upper grades.

No child would answer everyone of these questions about every word on a list; much of such a practice would be needless drill. Rather, it is intended that from this list, under the teacher's guidance, a pupil will find those questions which provide for more efficient independent study of words of the type habitually missed. With guidance, a pupil will discover those questions which he must apply to every word week after week in order to bring about improvement in spelling ability. He would eliminate those questions which do not contribute to spelling growth.

It is anticipated that as children go about using these questions the teacher would from time to time offer total group or small group instruction, depending upon the needs of the class. As a regular part of daily instruction he would provide seatwork in addition to that suggested in the textbook, which would give practice

in analyzing the words on the weekly list. Seatwork exercises should give practice in those details suggested by the questions. In this sense these questions can be a helpful guide to the teacher for providing balanced, thorough seatwork. Results would show progress to both pupil and teacher. Teacher analysis of individual's mistakes would provide clues as to what questions particular children should concentrate upon in this and future lists.

Teachers can handle these questions in various ways. The most common method is to duplicate them and have children put them in their spelling notebooks where they can serve as a reference during spelling time. Another teacher had children paste their copy in the front of their spelling textbooks. Still another teacher had his children tape their copy to a piece of stiff card board, which frequently could be seen in its propped position on various desks during spelling time. The chief point is the necessity of each child having his own personal copy available in some fashion or other.

My experience with these questions points to the fact that when the method is used in the manner described children will improve in their spelling ability, both on spelling tests and on written work. Children taught through this method seem to have been motivated to enjoy spelling more and to have built up a desire to want to improve their spelling, perhaps because of the security they developed from having a rather definite procedure to follow when given time to study words independently. No doubt, the teacher's active guidance of these children's independent study has been a factor in their spelling growth.

The questions are offered here for those teachers who wish to try them out with their own children.

Phonetic Analysis

1. What other words can I write that sound like this word?
2. What other words can I write that begin like this word? End like this word?
3. What silent letters are contained in the word?
4. Which syllable is accented?
5. Do the vowels have long or short sounds?
6. Can I pronounce the word correctly?
7. If the consonants c, g, or s appear in the word, do they have a hard or a soft sound?
8. Does the word contain a sound that might be spelled in more than one way? (e.g., phone; near)

Structural Analysis

1. Is this a root word for formation of other words? If so, write the new words.
2. Is there a root word in the new word?
3. What is the prefix, if any, in this word? Can other prefixes be added?
4. What is the suffix, if any, in this word? Can other suffixes be added?
5. Can this word be made plural?
6. Are there any small words in this word?
7. Is this a compound word?
8. Is a new word formed by spelling this word backwards?
9. Can I arrange these words alphabetically?
10. Can I write this word correctly several times?
11. Does this word begin with a small or with a capital letter?
12. How does this word look in configuration?
13. Does the word contain any double letters?
14. Is this word a contraction?
15. Can I write the syllables for this word?

Meaning

1. What is the dictionary definition for the word? Does the word have more than one meaning?
2. What are some good synonyms for the word?
3. What are some good antonyms for the word?
4. Does the word have a homonym?
5. Is this an action word (verb)?
6. Is this a telling word (noun)?
7. Is this a describing word (adjective)?
8. Can this word be used in more than one of the ways stated above in 5, 6, or 7?
9. Can I find a picture to illustrate the word?
10. Can I find pictures to illustrate the plural of the word?
11. Which of the words appear in current events articles I have recently read or am now reading?
12. Which words appear in my other texts, reference books, and story books I am now studying?
13. If this word can be dramatized, can I do so?
14. Can I illustrate the word through art?
2. Am I spelling this word correctly in my other school work?
3. Do I understand the word and its synonyms, antonyms, and homonyms well enough to use them in my speech and writing?
4. What story, poem, announcement, report, letter, or instruction can I write using this word and others on the list?
5. Keep a spelling notebook in which examples of the usage of words—stories, sentences, poems, clippings from current events material, etc.—are kept.
6. Can I make a cross word puzzle using this word and others on the list?

It is the responsibility of the elementary school to teach children to spell. Evidence shows that our spelling programs need to be improved to some extent. Toward this end, without a doubt, more attention must be given, particularly in the upper elementary grades, to the principle that all children learn to spell differently. Adherence to this principle calls for a changed emphasis on group instruction and for increased attention to vigorous teacher guidance during children's independent study. The plan outlined here might help us improve in this kind of spelling teaching.

Usage

1. What good article can I write for the class or school newspaper using this word and others on the list?

The Storm

I like to walk in the storm.
 I like to shout in the storm,
 In my house it's very nice,
 But outside everything is ice, ice, ice.
 by John Capone, age 7

Sent in by
 Mrs. Marguerite Archer
 Pelham, New York

The Case of Terrible Ted

Any teacher who ever had Terrible Ted never forgot him. Years after his kindergarten experience, Ted's teacher still retained in her memory the picture of a defiant, bitter child hitting anyone within reach (including the teacher) and then seeking refuge by hiding in the large classroom cupboards. It wasn't long before Ted became a perennial occupant of the office of the principal or school psychologist.

I first met Ted when he was in second grade. His reputation by then was even bigger than he was. Our meeting came accidentally one morning when I walked by the boys' lavatory and noticed sprays of water pouring into the hall with wads of crumpled paper towels tumbling after. This demonstration preceded the appearance of a grinning face peering out to determine if anyone were watching.

"Aren't you supposed to be in your room?" I asked the water-splasher.

There came no reply, but the boy edged cautiously out of the lavatory and backed down the hall keeping a few paces in front of me. At the door of his room he performed a good-by gesture by making a face and turning up his rear end at me. This was Terrible Ted.

The principal informed me one June day that Ted would be in my third grade the following semester. Admittedly not anticipating such an occurrence, I obtained as much information as possible about Terrible Ted from former teachers and cumulative records. It seems that Ted's father had disappeared. Ted now lived with his mother, sister, and drunken step-

father. During the course of the next few months, the step-father ended up in jail and the mother moved out of town, leaving Ted and his sister in the care of a family friend. One concrete suggestion concerning discipline offered me was: "If he gives you any trouble, just whack him one with the ruler."

Not being an advocate of the school of ruler-whacking, I hopefully tried the following September to find something Ted could do well. A sociogram showed that he was an isolate—a fact that needed no sociogram to verify, for children vocally rejected him and almost daily reported, "Ted hit me" or "Ted swore at me." Standardized achievement tests placed Ted below grade level in all subjects. He had, however, an average IQ.

Another device employed to discover feelings of children consisted of having the children list things they disliked and things they wished could happen to them. Ted reported: "I hate my guts," "I hate my sister," "I wish I was dead," and "I wish my father wouldn't hit my mother." Somehow Terrible Ted didn't seem so terrifying any more. Perhaps the school language arts program could give him opportunity to claim a needed and rightful place in the sun.

The semester's newness had not yet worn off when I started reading selections from *Uncle Remus*, using my best dialect to enliven the dialogue. The children appeared to enjoy this departure from "cor-

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rect English," but no more rapt audience could be found than Terrible Ted. He never volunteered during the daily sharing time, but I finally asked him if he would like to retell one of the Uncle Remus stories.

The class groaned when he volunteered one day. It was bad enough to have Ted in the class without having to listen to him! But the groans soon turned into laughter as Ted proceeded to perfectly ape my own use of dialect. "Lemme tell ya 'bout de story of de laughin' place," he drawled by way of introduction. Then he related, complete with dramatic interpretation, the well-known antics of Brer Rabbit's trick on the fox and the bear.

Of course, after that, the class wanted to hear more stories just as much as Ted wanted to tell them. He developed a method of stopping a story once it had started and telling the class that he would finish it the following day. More than likely he wouldn't finish it the next day, but he at least had an excuse to claim the limelight again.

One morning Ted arrived clutching a sack and a cardboard box out of which he had cut one end. "I'm going to put on a puppet show," he announced. "The puppets are in here," he added as he held up the sack. The "puppets" turned out to be two paper bags each wrapped around an orange. Ted delighted the class with a fanciful account about a talkative woman who turned into a dragon and ate her husband. Hiding as he did behind a puppet, Ted also proceeded to say a few things about school!

The children were, by this time, doing a lot of creative writing and creative dra-

matics. It was no surprise that a great many suggestions for plays came from Ted. Yet, all of his contributions remained oral—he wasn't writing. Of course, writing involved skills which he lacked. He showed no enthusiasm either in dictating stories to me. However, one day he told an especially intriguing original western tale to the group. "It's a shame that story isn't written down," I reminded him. "Then you wouldn't forget it." Ted took several sheets of paper home that night. The next day he appeared with the following written effort:

THE GRATE HUNT

One day in a Indain village the chief of the Indains said it was going to be a grate hunt next month.

Two day has gone by.

One day trouble star a white man came and gund down one Indain a killed him.

Five mintes after the chief got mad and said call my walleas (warriors) to gether and wall begain. And the Indains went after the man.

The wall was over and the Indains went to their village.

The day one of the Indain boy's went to the chief tent and asked him that more white men where coming.

The chief huried to his people.

And said more white men were coming.

But the white men came in peass and toad the chief thay were sorry what thair man had done.

The chief said it was all right but don't do it again the man said all right.

At last the hunt has come.

It was a buiffow (buffalo) hunt but a good one.

The hunt went on and on for a long time.

Two mothes has gone by.

The people were getting werer about them.

NOW three mothes has gone by at last the falleas came home.

All the people were glad that they were home.

The chief toad the his people about the hunt.

After the chief toad them about the hunt it was going to be a big big feast. Of the good idle so.

And just before the feast the chief toad how many buiffow thay have killed 10,000 buiffow.

And they all thant the idle so. And had a good feast.

The
End

After that Ted brought other written efforts to me. At first he did not want them read to the class; they were for me only. Some of them revealed his own inner feelings of unhappiness, such as:

THE LITTLE BOY

Please sir is Mike here asked a ragged boy of the man who opened the great gate. The lady said who sent you Mr. Joe he said.

Mike's in his room reading his books sir.

The boy went to Mike's room and kave him a letter that said said.

Dear Mike

Please give me my monye please I need it very badly if not I wood not bother about. Mike gave the boy the monye and the boy went home a gave the monye to Mr. Joe.

The boy went acoris the street and didn't look were he was going and got killed. He was a good boy and got killed. It was sad.

The
End

Spelling and form of these stories gradually improved, but I suspected that it might be because Ted was now quite friendly with one of the "stars" of the class. Complaints about Ted's behavior grew less frequent. My own most effective form of discipline consisted of refusing to let Ted stay after school. To tell the truth, some of my best teaching took place at that time when Ted talked over his work, helped clean the room, read library books, did art work, or thought up ideas for new stories. He also determined that he was going to change his reading group (he had been reading with the slowest group). As to his behavior, he admitted, "I've got a terrible temper."

Achievement tests that spring showed Ted at grade level or above in many subjects, although his reading still needed improvement. His behavior sometimes lapsed and he got into fights, but his days of being a class isolate were over.

Proof of Ted's acceptance came near the end of school when his birthday arrived. "Let's make cards for Ted," suggested a classmate during art period. Ted protested, fearful that very few students would want to make him a card. Imagine his surprise when every single pupil voluntarily constructed a birthday card for him containing such unsolicited observations as: "To my best friend," "I love you," and "To a wonderful boy."

Thanks to opportunities for self-expression offered through the school language arts program and his own creative ability, the Case of Terrible Ted was closed.

Individualized Reading in First Grade

That today's children are part of a highly stimulated, fast moving way of life, must be accepted by their teachers. The diverse interest, needs, and abilities of her children must be met without sacrificing the basic skills essential to the development of the maturing student.

The following paragraphs describe one first-grade teacher's effort to meet this need by the use of individualized reading. Standardized readiness tests and teacher judgment guided the division of her class into one large group of fifteen fully ready-to-read youngsters, and two sharply defined smaller groups. This large top group with their widely divergent interests and abilities was indeed a challenge. They sailed blithely through the pre-primers and the primer into the first reader. The teacher, in anticipation of future need, laid a firm foundation of word attack skills and phonetics. The children explored and tested these skills in the afternoon reading period when supplementary books were used. From the beginning, class participation and experimentation in many different areas was used as a springboard for vocabulary building and language development. The class enjoyed creating and reading many experience charts, short poems and stories, as well as receiving mimeographed copies of their own class newspaper. With this background, the more able children were soon using the picture dictionaries; and with some teacher help were creating and printing their own short stories for the chart rack and class story book.

Before the end of the third quarter, the top reading group were all reading fluently at the end of the first reader. The teacher felt that individualized reading might best serve the needs of this group for the last quarter. A study was made of various individualized reading programs, and plans were made to initiate such a program in this better reading group. The program was explained to the parents of each child involved at the third quarterly parent conference. Parents were asked to cooperate in the program by listening patiently when their child was allowed to bring "his" book home for re-reading. Any fears that might have lurked as to the children's ability to read fluently at first grade level in a regular reader, were dispelled by hearing their child read, as each group entertained their parents at a reading party.

With this background of acceptance and cooperation the program swung quickly into action. Some eighty books on three levels of difficulty were chosen for the experiment. None from the regular reading series were included. Instead the more colorful, high-interest, remedial series, along with first science books and story books from the children's library were used. The books were placed on three tables according to difficulty. The children were told freely that the hardest books were on the red table and the easiest on the green, and that a third table held still others. They were invited to browse freely

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and to choose the book they really wanted to read most. As the book was chosen each child received a file card. On one side he wrote the name of the book and its author. Upon finishing this book he wrote on the back of his card his reason for liking the book. He then filed the card under his name. Having a fairly large reading corner, the teacher invited each child to put his chair wherever he liked in the area so as to better enjoy his book. This idea caught on and contributed much to individual enjoyment. The teacher circulated quietly, freely giving help, words, or if possible pointing out the phonetic or other word-attack clues. The actual reading period was usually thirty minutes. At the end of this period the teacher reserved fifteen minutes more for conferences with pupils who had finished books. Child interest was high throughout the entire quarter and although entire freedom of movement existed in the reading area there was no discipline problem. The period seemed given over to avid and complete enjoyment of books and any would-be diversion creator got short shift from the group.

The children's own file cards furnished

a record of books read. During the checking period at the end of the quarter the teacher gave the children a standardized reading test. This was on word recognition, sentence reading, and paragraph reading. A study of the results showed the following: A close correlation between all comprehension and vocabulary; as well as between the readiness tests administered in the Fall and the standard reading tests administered at the end of the experiment. The study of the Metropolitan reading readiness scores given in the Fall showed nine children of the group of fifteen had tested in the area between 90% and 100%; and three had tested between 80% and 90%, and the remaining three between 70% and 80%. Study of the standard reading tests given in June showed the same nine top children to be reading between grade 3.20 and 3.75, the next three between 3.00 and 3.22 and the last three between 2.40 and 2.50. These scores seemed to indicate that in addition to helping the children develop a love of books, the experiment had allowed each child to realize his own potential in a way not possible in group reading.

Come to Chicago for the Fiftieth
Anniversary celebration of the Council
at Thanksgiving time, 1960.

Teaching a Basic Reading Vocabulary

Recently the popular press and some professional journals have placed great emphasis on the phonics approach to the teaching of beginning reading. Educators might well look again at their reading instruction programs with a view to assessing the efficiencies of teaching words as "whole words."

The fact that a high percentage of all beginning reading material is composed of relatively few words has been well proven and is easily demonstrable. In a recent study done in the Loyola Reading Clinic, for example, samples of reading material used in the first three grades were taken from the reading texts issued by three major publishers. The three hundred commonest words in the English language, referred to as the "Instant Words" because they must be recognized instantly before the child can gain real reading facility, were found to make up an average of 63 per cent of the sample. The range varied from 58 to 77 per cent, depending upon the publisher. This means that more than half of all the words a child encounters in reading texts during the first three years of his reading experience come from a list of only three hundred words. What is more, the same three hundred common words also comprise nearly one half of most adult reading material—the front page of our daily newspaper, the magazines and popular books we read. It seldom dips below 40 per cent, even in technical articles.

On the surface, then, learning to read would appear to be a task which is ridicu-

lously easy: If 300 words will do such a large percentage of the job, why not begin with just these words, teach them quickly, and get it over with at once? There must be an easy way to do it.

Exponents of the phonics approach would insist that learning the sounds of words is the key to the integration of words-and-meanings. But many of the first three hundred Instant Words do not yield to the commonly taught phonics rules. Even if the rules could be made to work out well in all cases, we should still not expect a student to achieve any degree of reading fluency if he has to sound out most of the words he learns. Try, as an example, to sound out the words "of" or "was" using the phonetic rules of nearly any system taught to primary children or to students in remedial reading classes. It is most inappropriate.

What is needed is some means of making these relatively easy and oft-repeated words instantly recognizable on sight. It is by no means a simple task. In the first place, the Instant Words are largely devoid of subject-matter meanings or object reference (such subject-matter words as "sleeping" or "horseback" can be taught with comparative ease). In the second place, it takes time for the child to assimilate what he has learned.

Experience had shown that, normally, mastery of the first three hundred Instant Words (or of any basic vocabulary list,

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for that matter) could be expected to take nearly three years for primary children. An average child in an average school situation learns most of the first one hundred words toward the end of the first year. The second hundred words are added during the second year. It is not until some time in the third year that all three hundred words are really mastered and used as a part of the child's own vocabulary. This is not to deny that second and third graders can "read" many more words than the 300 Instant Words.

One can expect to decrease the learning time required in the case of older students—illiterate adults and students in upper elementary and secondary remedial reading classes. Still, their learning of the first three hundred Instant Words is found to parallel closely their attained reading ability level. For example, a person who can just manage to read upper second-grade material barely knows most of the first two hundred Instant Words. This is in line with the findings of Dolch and others.

Methods of Instruction

Methods for teaching the Instant Words vary with the teacher, the pupil, and the educational situation. We at the Reading Clinic say that any way that is successful is fair—that any method that works is a good method.

We use card games, easy reading, tachistoscopes, flash cards, and spelling lessons augmented by lavish praise, stern talks, competition, or a play-therapy climate. The pupil learns to read words in books, on flash cards, in his own compositions, or off the screen when words are flashed at 1/25th of a second. We teach him alone and in large groups, in the class-

room and out under the trees. But all the while we are constantly telling him three things by word and deed: (1) We care about him. (2) We want him to read. (3) These Instant Words are important.

Easy Reading is one of the best ways of teaching the Instant Words. By "easy reading" is meant, simply, that if a child *can* read on the second grade level of material (whether with help or hesitatingly), for him "easy reading" is reading first-grade materials. Betts gives an excellent definition of easy reading—when a child can pronounce 99 per cent of the words. Another Betts rule-of-thumb is that when the child averages fewer than one mistake for every twenty words, the material is "easy" for him. Easy reading is especially beneficial because it is certain to contain the Instant Words, and a child who barely knows these words gets practice in recognizing them. Easy reading makes it easier to apply context cues. Each reading gives the child a feeling of success, and encourages him to try to learn more.

Some primary children become discouraged at the sight of a whole page of printing. And children in remedial reading classes have sometimes learned to hate a page of printing. For these pupils it is often well to teach them reading in a completely different setting. We have had success with reputedly "hopeless cases" by having them do a fair amount of reading from filmstrips projected on the screen. There is something about a partly darkened room with its illuminated image that attracts attention, much as the television screen does for us all. We try to induce a sort of game atmosphere by flashing the word on the screen as quickly as

an eye blink (tachistoscopically) and daring the child to see it. If he does catch the word, he can write it down, paying attention to proper spelling. When called upon, he can tell the teacher the word and earn the reward of proving how good he is. (Perhaps the child is virtually being trapped into reading, but the process is painless). In case he does not know how to read the word, the teacher or another student reads it aloud, so that he can hear it and associate the visual-written image with the sound. In any event, right or wrong, the student sees the word on the screen again, and corrects his written response or writes it for the first time if he missed it altogether.

Repeating the showing of each word, and pronouncing the word immediately after the student has attempted to write and say it (we can assume that most students will try to say the word to themselves, even if not called on) gives what the psychologist calls the "knowledge of results," a very effective tool in learning and motivation. In addition to knowledge of results, some of the learning principles involved in the process are (1) "learning set," *i.e.* paying attention to the right thing; (2) multi-sensory approach, *i.e.*, the use of eyes, ears, speech, fingers, with their corresponding areas of the brain; (3) learning small units which increase the frequency of the rewarding effect of knowledge of results; and (4) the sheer novelty of the use of the screen which is unlike other reading experiences.

It is not necessary to have a tachistoscope to take advantage of many of these learning principles. Flash cards do many of the same things. Both flash cards and

the tachistoscopic presentation of words can be done in large groups or individually. In fact, either can be self-administered by the student, although self-administration often makes correction a problem. We frequently use flash cards with small groups. The teacher flashes the word as quickly as possible. The student who says the word first gets to hold the card. The point of the game is to see who gets the most cards. Inequities in reacting time or ability can be partially offset by giving each student a turn at recognizing the word; when he misses, the next student gets the turn. Students sometimes work alone with a small pack of flash cards, separating them into two piles, (1) the cards he knows, and (2) those he does not know. When he is finished, the teacher or a superior student checks up on the "know" pile and then helps him with the "don't know" pile.

Bingo is an excellent game for teaching Instant Words to large groups, but it is equally useful for small groups. Twenty-five words can be placed on a card (five rows and five columns) in random order, with a card each for as many students as are playing. The teacher calls off the words in random order, or may take the precaution of drawing the word cards out of a hat. Markers can be small squares of cardboard. The first student to get complete row or column or diagonal line wins. Oftentimes, even though there has been a winner, the class likes to play on until the board is filled, so that every word is covered. If played until the board is filled, the teacher can sometimes spot poor readers by the number of uncovered words. In a teaching situation where some of the

students do not know all the words, excellent instruction can ensue by having the teacher show the card or write the word on the board after saying it; this gives poor readers an equal chance at winning, which is always desirable.

Another game played with great success is called Pairs. This is a rummy-type of card game for from two to five players. First a deck of fifty cards is made by the teacher or by an able child. The fifty-card deck contains twenty-five pairs of identical cards, thus using exactly one group of 25 Instant Words (See appendix). Each player is dealt five cards. The first player asks one other player if he has a specific card (the asking player must hold the mate in his hand). If the asking player gets the card, he has a "pair" and may lay it down. If not, he draws a card from the deck. The object is to get as many pairs as possible. For most efficient reading instruction, the players should know some but not all of the words used in a given deck. If the asking player does not know how to read a card, he may show it and any player or the teacher may read it for him. Likewise, the player being asked may request to see the card asked for, so that he may compare it with the cards in his hand.

Once in a while it is good to review easy words already mastered, just for fun; but, generally, instructional games should follow the same rules as the selection of instructional reading material, *i.e.*, not too easy, and not too hard.

We have suggested only a few of many possible specific methods for teaching the Instant Words. Experienced reading teachers know and use many more. In

remedial reading, especially, a variety of methods is desirable.

Summary

The fact that 63 per cent of all words used in the first three years of reading consists of just 300 basic words points to the desirability of stressing the teaching of this fundamental vocabulary so that these words may be recognized instantly.

Teachers are cautioned not to expect it to be too easy a task to teach the first 300 Instant Words, for mastery of them frequently corresponds to approximately the third grade level of reading.

A number of methods used successfully in teaching these words were explained: (1) encouraging easy reading, (2) tachistoscopic drill with writing, (3) use of flash cards, (4) a bingo game, and (5) a card game called Pairs.

Some of the psychological principles of learning were mentioned with particular reference to the method of using filmstrips, but many of them are common to the other methods as well. The learning principles include knowledge of results, learning set, multi-sensory approach, frequent rewarding, and novelty.

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Appendix

THE INSTANT WORDS*
First Hundred Words
(approximately first grade)

- Group 1* the a is you to and we that in
not for at with it on can will
are of this your as but be have
- Group 2* he I they one good me about had
if some up her do when so my very
all would any been out there from
day
- Group 3* go see then us no him by was come
get or two man little has them how
like our what know make which
much his
- Group 4* who an their she new said did boy
three down work put were before
just long here other old take cat
again give after

Appendix (continued)

THE INSTANT WORDS

*Second Hundred Words**(approximately second grade)*

- Group 5* saw home soon stand box upon
first came girl house find because
made could book look mother run
school people night into say think
back
- Group 6* big where am ball morning live
four last color away red friend
pretty eat want year white got play
found left men bring wish black
- Group 7* may let use these right present tall
next please leave hand more why
better under while should never

each best another seem tree name
dear

- Group 8* ran five read over such way too
shall own most sure thing only near
than open kind must high far both
and also until call

Appendix (continued)

THE INSTANT WORDS

*Third Hundred Words**(approximately third grade)*

- Group 9* ask small yellow show goes clean
buy thank sleep letter jump self fly
don't fast cold today does face
green every brown coat six gave
hat ear write try myself longer
- Group 10* those hold full carry eight sing
warm sit dog ride hot grow cut
seven woman funny yes ate stop
off sister happy once didn't set
round dress fail wash start always
anything around close walk money
turn might hard along bed fine
sat hop
- Group 12* fire ten order part only fat third
same love hear yesterday eyes door
clothes though o'clock second water
town took pair now keep head
food

*Copyright By Edward Fry, Director, Reading
Clinic, Loyola University of Los Angeles.

THE WIND

As I was walking
Down the street
I thought the wind
Would surely sweep me
Off my feet.

Kit Henningsen, age 7

Sent in by
Mrs. Marguerite Archer
Pelham, New York

Summarizing Stories

Primary teachers often find their ingenuity taxed in an effort to provide seatwork that is varied and interesting, but at the same time purposeful. A good independent reading program can provide all three. Teachers sometimes fail to utilize independent reading to advantage because no meaningful exercises follow the reading of the story.

Among other skills, summarizing can readily be developed in independent reading seatwork periods. In trying to teach second grade children how to summarize a story I found the following technique very simple, interesting, and successful. After reading a story from the independent reader to the children I asked them which four pictures they would draw that would best tell the story. Surprisingly they would invariably select four quite important ideas to illustrate. If an irrelevant picture was suggested they were asked, "Is that really one of the four main pictures of the story?" A little questioning would soon reveal only pertinent pictures. Another child would then be asked to name them again, in order to fix the pictures before them and have them clearly in mind. At the same time the teacher would quickly sketch these on the board. Then with the pictures before them one child would be asked to give one excellent sentence for each picture, thus summarizing the story in four sentences. Oral work such as this would be done for several easy stories before expecting the children to be ready to do it independently. Here again they were reminded to read the entire story silently

first, select the four best ideas for the story, illustrate each and then compose a suitable sentence for each.

The following are samples of children's summaries from the book *On Cherry Street*, Ginn First Reader. It should be remembered that for independent reading the book selected should be a grade level lower than the basic reader in use.

"One Spring Morning," p. 146

One morning Uncle Fred wanted Tom to go to the barn with him. Tom was still sleeping so Uncle Fred didn't wake him. Soon Pony looked in Tom's window and said, "He-e-e!" That woke Tom and soon he was out riding Pony.

Another story for the same:

One morning Tom was still sleeping when Uncle Fred went to the barn. Tom's window was open and soon Pony struck his head in and said, "He-e-e!" Tom jumped out of bed very quickly. He went riding the Pony then.

"Fish for Dinner," p. 149

One morning Uncle Fred took Tom, Betty, and Susan fishing. They all wanted to see who would catch the biggest fish. Tom and Betty caught some but they were small ones. Soon Susan pulled out the biggest one of all.

Another story for the same:

Tom, Betty, and Susan liked to go fishing with Uncle Fred. One day they wanted to see who could get the biggest fish. Susan was the last one to catch one but hers was the biggest of all. She was very happy.

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Note: The following are summaries from the book *Our New Friends*, Book I, of Scott, Foresman Co.

"Three Are Too Many," from *Our New Friends*, p. 126

One day three boys went to a lake. John took his big duck along. They all hopped on the duck and soon the duck broke. The boys took it to Bill Black to have it fixed.

Another summary from the same story:

One day two boys went with Jim to the lake. They all had a good time on Jim's big water duck. Soon the duck got so little that no one could ride on it. When they

saw the hole in it they said they would take it to Bill Black so he could fix it.

"The Old, Old Doll," from *Our New Friends*, p. 138.

Once Jim and Jean went for a ride in their wagon. The wagon went over a bump and the dolls fell out. A little girl found the dolls and took them back to Jean. When Jean saw her dolls she was so happy she gave one of them to the little girl to keep.

Another summary from the same story:

When Jim and Jean went for a ride in their wagon their dolls fell out. A new girl found the dolls. She gave them back to Jean. Jean let her keep her new doll for her very own.

MARILYN J. ZUCKER

Television: A Spur To Reading

Much has been written lately about the individualized reading program. Usually the proponents of this program will state the important concepts of *seeking*, *self-selection*, and *pacing* as proposed by Dr. Willard C. Olsen. And, if the article or book is describing the program itself, inevitably there is mentioned the essential need for books and more books—printed materials on many different reading levels, of many varieties and interests. To all this, I can only add my hearty agreement. In all this, I find one common denominator: the interests of the individual child. It is from these interests that the teacher builds her program. Moreover, the teacher must become aware of her responsibility to help the child extend present interests and to develop new ones. I believe that television can help the teacher fulfill this responsibility.

What better way is now available to

enrich and expand our children's world? TV has become the greatest mass communication medium in the history of mankind. We must then do our part to help children select and discriminate from all that appears on their TV screens. As one person put it, "There is actually more caviar on the network schedules than the most gluttonous intellectual gourmet could manage to consume." The potential for reading is infinite.

I should like to describe how I promote 'worthwhile' watching and follow it up in my fourth grade class. I will also indicate briefly how TV can play a role in the junior and senior high school.

As we plan our day each morning, we list on the chalk board "OUR TV TIPS." The daily tips are part mine and part sug-

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gestions from the class. I choose programs from the TV listings in the newspaper and from suggested guides such as *The Scholastic Teacher's* "Listenables and Lookables."

The programs selected vary. Some offer an experience background; e.g., city children are able to see rural living. Other choices include programs that concern themselves with science, art, music, literature, news reports, documentaries, and pure entertainment. This is certainly a wide selection to choose from.

I must note here that speaking vocabulary has increased. I recall the day we got involved with the meaning of the word "association." Jeff offered to give us a sentence employing the word. "There is usually a protective association in the Western movies I watch on television," he proudly exclaimed. We now not only had a context for the word "association," but also found ourselves investigating the word "protective" and finally the term "protective association" and its bearing on the early West. Commercials also add to the vocabulary; in fact, quite often they are a source of reading readiness for the young. The kind of vocabulary development is of course, related to what is watched.

As with all other factors in education, just listing TV tips is not enough. There must be some forms of motivation and follow-up. The week that Disneyland was featuring the program, "Beyond Mars," *Life* magazine's cover had a picture of Werner von Braun. We talked about this rocket expert, and several children chose to read the accompanying article during reading time. They reported to the class about what they had learned during the sharing

session we have at the end of our reading period. We now established an aim for watching "On Beyond Mars": to see what further information we could gather about rockets and space.

I asked my fourth graders to pay special attention to the character Jiminy Cricket when they viewed the telecast of *Pinocchio*. The next day I had thirty-two excited children walk into my room; Jiminy Cricket did not appear in this television version. This omission encouraged many to read the book to find out who Jiminy Cricket was and why and how he was left out. This also stimulated some letter writing. We wrote to the National Broadcasting Company to find out why this character was left out and to tell them that we not only enjoyed the program, but also the hour it was presented. Many of the letters also include lists of stories the kids had read that they felt would make good future programs. Letters also went to Mickey Rooney to tell him how much we enjoyed him as *Pinocchio*. The class was thrilled to receive a response from an N.B.C. executive and even more delighted with the arrival of Mickey Rooney's letter with "his very own autograph." It seems as though the latter gave some of my pupils a feeling of moral obligation to read *Pinocchio*.

We were working on radio plays and had just completed our own version of the *Pied Piper* when this program was aired. Needless to say they were two different versions. We located a copy of the Browning poem and read it together. Result: a discussion on adaptation vs. the original and the needs and values of both.

While we were studying about Indians I told the class that many books and West-

ern television programs were filled with exaggerations and half-truths about Indians. I asked them to look for examples of this when they watched TV. Almost daily, someone reported that he saw a program in which the Indians were supposed to be or do something that their research indicated was not completely true.

In the selection and selling of reading material to the class, I capitalize on the interests developed from popular programs. The kids enjoy the program, *Leave It To Beaver*. By pointing out similarities I can stimulate interest in reading books such as *Lentil*, *Herbert*, *Homer Price*, *Henry Huggins*, and most of the Carolyn Haywood books. *Tell Me The Time Please* was introduced early in the year. Very few children elected this book to read. It was reintroduced when Teachers College was running the series, "Adventures with Numbers." At this point it became one of our most popular books, with a long waiting list.

Television has entered our library corner too. Quite often we have a display of books connected with a particular TV program or a theme that is common to several popular shows. For Disneyland's space program we exhibited books such as *Miss Pickerell Goes to Mars*, *Space Cat*, *The First Book of Rockets*, and *The Golden Book of Astronomy*. Our TV heroes' exhibit included *Wyatt Earp*, *Robin Hood*, and of course, *Pinocchio*.

And then, following a lead from the

class, we often look for books that would make good television programs. Quite often a group will write and perform such a program. Our only props are a dummy TV camera and a dummy microphone. We have also used the tape recorded on such occasions.

In junior and senior High School, television offers an even broader experience. This is especially true since these children have a later bedtime and are more mature. They are able to watch programs such as "Kraft Theater," "U. S. Steel," and "Playhouse Ninety." Quite often these programs offer adaptations of books such as *Fear Strikes Out*, *Night to Remember*, *Babylon Revisited*, and *The Bridge of San Luis Rey*.

Television programs are quite often devoted to great works such as Shakespeare, Shaw, Moliere, and James, to name but a few. This is not to leave out telecasts of operas, talks with elder wise men, and documentaries on crucial issues of our time.

There is always the worry that these students will watch but not read. Here again, I mention that librarians note a run on books that are adapted for TV as well as books by people who appear on TV. To further underline this point, a high school student was quoted as saying, "You can take an idea from a book at your own speed and consider it. You're forced to take TV at their speed."

Children Should Be Seen AND Heard

Just as the elementary teacher must be able to recognize potential problem children, so should she be able to single out potential bores or listening posts. This is comparatively easy; the child who wants to answer every question, interrupts, tops each story with a better one of his own, or chatters incessantly is apt to become the conversation hog. At the opposite pole is the child who never volunteers an answer, who cringes when called upon, or degrades his own answer before giving it.

Helping the problem speaker is something else. Our present class discussion techniques are good, but often fall short of producing intelligent speakers and listeners. The major disadvantage is that the discussions are teacher controlled. The child raises his hand and waits to be called upon, and the discussion topic is usually chosen, introduced, and adhered to by the teacher.

Needless to say, a child's social conversation is not regulated in this manner. He is expected to join in a conversation at the right time without raising his hand, to stop and give others a chance to talk, and to think up interesting topics himself.

Most class discussions cannot be haphazard free-for-alls, however, and hand-raising, adherence to the subject, and teacher control are essential. Therefore some time each week should be devoted to "just plain talk." These weekly sessions can be referred to as "The Friday Hour," "Gab Fest," or simply "conversation period."

To make each session productive, the

teacher must keep two things in mind: speaking problems will not disappear just by letting the class talk it out. The conversation hogs will be just as greedy as ever and the listening posts just as mute. Throughout the semester, the rules and etiquette of good conversation must be stressed and discussed, *not* in the conversation period, but in English classes, class discussions, and whenever the opportunity arises. Secondly, rules and social etiquette exist for making the conversation period more enjoyable; the conversation period does not exist for the purpose of showing off rules and etiquette. Therefore the class must be continually helped to feel that they are to enjoy this session for the love of interesting talk, never that the period is merely a camouflage for displaying conversational prowess.

Each session should take place in an informal atmosphere, with the teacher occupying as inconspicuous a place as possible. There must be a build-up of possible topics all through the week. This can easily be done if the teacher will suggest that certain "extracurricular" topics or problems which arise in the routine schedule be brought up for discussion during the conversation period. If this still is not enough to get the group talking on their own, the teacher can start it off with a simple statement such as, "Someone said there was a fire downtown last night" or "I've been hearing talk of a twelve month school year." Teachers will find that in the

Mrs. Tedesco is on the editorial staff of the *Journal of the National Education Association*.

lower grades, topics center around unusual facts or experiences, while the upper grades are more concerned with family problems, friends, and hobbies. The following condensed conversation took place in a third grade classroom during the sixth week that the "Friday Hour" had been in session:

• *Bob* (taking a chair and addressing the teacher): "Hey, you know what? I saw a guy on television last night that hypnotized another guy. Boy, you should've seen it!"

Stephen: "I'll bet it was faked."

Chorus of voices: "It was not!"

Charlie: "I saw that program! Dad and Mom was watching it too."

Gwen: "Were, not was."

Mike: "What did the man who was hypnotized do?"

Bob: "Boy, you should have seen it! The guy made this guy take off his coat and then this other guy came in and"

Janet: "Which other guy?"

Bob: "The guy with the pail of water."

Janet: "What guy was that? (Turning to the teacher). Bobby always says 'this other guy' and you never know who he's talking about."

Bob: (sighing) "Okay, this guy . . . the one who was the hypnotist . . . put the other guy to sleep, and after he was hypnotized he made him take off his coat. Then another man came with a pitcher of water and this guy . . . the one who was hypnotized . . . asked him for a drink, just like the first man said he would."

Mike: "If the hypnotist told him to jump out a window, would he do it?"

Janet: "You can't make a person do something he doesn't want to do."

Charlie: "Then the hypnotist told him to stick his head in the pail of water and he did! Boy, was we laughing!"

Gwen: (disgustedly) "Were, not was. When you talk about one person you say 'was', but when you talk about lots of people you're supposed to say were."

Charlie: (thinks it over for a moment) "Okay, okay, were, then. The hypnotist says, 'You are very thirsty, you want a drink', and the man took a drink, and then the hypnotist says . . ."

Linda: " . . . You are very hot, you want to . . ."

Class: "Shhhhh. Let Charlie tell it."

Charlie: " . . . 'you want to wash your feet.' And the man took off his shoes and put his feet in the bucket."

Class laughs.

Virginia: (very softly) "I saw a live show once and . . ."

Bob: "I can't hear you."

Virginia blushes a little but says louder, "I saw a live show once and there was a magician and he could do a whole lot of things."

Mike: "Are magicians like hypnotists?"

Janet: "No. Hypnotists can really hypnotize, but magicians just make you think they can do magic."

Stephen (to teacher): "I still bet hypnotists are fakes too. Does hypnotism really work?"

Teacher: "Yes, it really works. I've read of doctors hypnotizing patients who couldn't have the usual anesthetic. But I don't know whether the men on television really hypnotize or not. I wish I were able to tell you more about it."

Charlie (proudly) "Was, not were."

There are many assorted benefits in free conversation: it creates closer harmony between teacher and pupils, it raises topics of interest or concern which might never be discussed otherwise (a first grade class wanted to know if people lived on the sun, a second grade class discussed the facts of life, and a fifth grade class discussed the effects of divorced parents on children), it allows extra time and spontaneous talk on class projects that particularly interest the pupils, and it brings speaking problems to light in a manner that each child can understand.

Does Nonpromotion Improve Achievement in the Language Arts?

At the end of each school year teachers have to make promotional decisions about their pupils. It is often difficult for them to decide what to do with the low-achievers in the language arts. Should they be promoted or non-promoted? One way to try to answer this question is to compare the progress of similar groups of low-achievers under conditions of promotion and nonpromotion. This article reports on a study (4) in which this was done.

Sixty-six low-achievers who had been non-promoted and repeated the third grade were matched case-for-case with a like number of low-achievers who had been promoted to the fourth grade. The matching was done on the basis of sex, I.Q., chronological age, and achievement test data. The achievement of the pupils in eight aspects of the language arts was measured before the promotional decision and at the end of the experimental year. The tests used were the California Achievement Test (Primary Battery), and the Gates Advanced Primary Reading Tests, Types 1 and 2.

Although the pupils were enrolled in over eighty different classrooms in the same school

system, there was much similarity in their educational environments. Each group was taught by teachers with substantially the same amount of training and experience. Moreover, there was little evidence that school progress was affected by differences in attendance, health, or home and family conditions. Considerable similarity also existed in the methods and materials employed by the teachers of each group. But, as Table 1 indicates, the teachers apparently made little effort to provide the low-achievers with learning materials different from those used with the rest of the class.

A three-decision procedure (2, 3), employing a t-test of correlated means, was used to decide (1) in favor of the promoted group, (2) in favor of the nonpromoted group or, (3) in favor of the (null) hypothesis of no difference between the promoted and nonpromoted groups on each of the eight language arts variables observed. This procedure is equivalent

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TABLE 1
COMPARISON OF INSTRUCTIONAL PROCEDURES USED
WITH PROMOTED AND NONPROMOTED PUPILS

Procedure	Promoted Pupils		Nonpromoted Pupils	
	Yes	No	Yes	No
Individual instruction	30	36	32	34
Small-group instruction	9	57	17	49
*Supplementary materials in reading	25	41	23	43
Supplementary materials in language	3	63	1	65
Supplementary materials in spelling	10	56	0	66

*Supplementary learning materials were defined as those materials not commonly provided for all pupils at the grade-levels in question.

to two one-sided tests being carried out simultaneously (1), thereby permitting the detection of directional differences in favor of either group, or a retention of the hypothesis of no difference.

The statistical tests were so constructed that the probability of deciding upon a difference in favor of the promoted group when the hypothesis of no difference is true was set at the conventional value of .05. The probability of deciding in favor of the nonpromoted group when the hypothesis of no difference is true was also set at .05. Thus the probability of falsely rejecting the hypothesis of no difference is .10. In other words, a decision in favor of either the promoted or nonpromoted group was made only when there were ten or fewer than ten chances in one hundred that the observed difference could have occurred by chance. When the language arts gains of the two groups were compared the decision was in favor of the promoted group with regard to gain in reading vocabulary, and total reading. In paragraph reading the decision favored the nonpromoted. The decision was in favor of the hypothesis of no difference in reading comprehension, me-

chanics of English, spelling, total language, and word recognition. In the five language arts areas for which the hypothesis of no difference was not rejected, the differences in the sample means in reading comprehension, mechanics of English, spelling, and total language were in the direction of the promoted pupils. In word recognition the difference in the sample means was in the direction of the nonpromoted pupils. As is shown in Table II, the gains observed in all eight aspects of the language arts for the pupils of both groups were less than the ten-month gains normally expected for typical pupils on the standardized tests used.

There was some inconsistency in the gain scores in reading. The promoted gained more than the nonpromoted on the California measures, while the nonpromoted gained more than the promoted on the Gates measures. Explanations for the disparity of these results appear to be related to the nature of the reading tasks presented by these tests.

The Gates Word Recognition Test measures performance of a single task—the identification of words with the aid of pictorial cues. The California Reading Vocabulary Test measures

TABLE II
COMPARISON OF PROMOTED AND NONPROMOTED GROUPS WITH REGARD
TO GAIN IN ACHIEVEMENT IN EIGHT ASPECTS OF THE LANGUAGE ARTS
EXPRESSED IN GRADE SCORES

Aspect	Promoted Mean Gain	Group S.D. of Gain	Nonpromoted Mean Gain	Group S.D. of Gain	Difference	Observed value of <i>t</i>
<i>California</i>						
Reading vocabulary	.78	.58	.51	.53	+.27	+2.76**
Reading comprehension	.69	.49	.55	.53	+.14	+1.46*
Total reading	.71	.40	.51	.37	+.20	+2.80**
Spelling	.59	.52	.51	.40	+.08	+1.01*
Mechanics of English	.23	.76	.23	.87	+.00	+.00*
Total language	.42	.44	.36	.47	+.06	+.76*
<i>Gates</i>						
Word recognition	.55	.65	.67	.46	-.12	-1.25*
Paragraph reading	.54	.75	.76	.77	-.22	-1.76***

(Critical value of *t* with 65 degrees of freedom ± 1.67)

*Decision in favor of hypothesis of no difference

**Decision in favor of promoted group

***Decision in favor of nonpromoted group

the performances of three tasks—word identification using auditory cues, recognition of similarities and differences in word form, and understanding of the meaning of opposites. Similarly, the Gates Paragraph Reading Test measures ability to follow directions in marking a picture, while the California Reading Comprehension Test measures ability to follow directions, to comprehend directly stated facts, to interpret meanings and to make inferences. One would expect pupils who evidence proficiency with one set of reading tasks to evidence similar proficiency with another set of reading tasks. Why then did the promoted pupils, who gained more than the nonpromoted pupils on the California measures of reading ability, gain less than the nonpromoted pupils on the Gates measures?

One obvious explanation for this disparity is that errors in measurements may have occurred. However, a more likely hypothesis may possibly be found in the manner in which the reading process is broken-down for purposes of measurement. Without denying that either of these widely used tests are valid measures of reading, they may very well measure different aspects of the complex process of reading.

In an investigation involving sixth grade children as yet unreported one of the authors found correlations ranging from $+ .70$ to $+ .77$ between comprehension and total scores on the Iowa Silent Reading Tests, New Edition and comprehension and total scores on the California Reading Test. These were as follows:

Iowa Total Score—California Total Score	$+ .70$
Iowa Comprehension—California Comprehension	$+ .74$
Iowa Total Score—California Comprehension	$+ .73$
Iowa Comprehension—California Total Score	$+ .77$

That these correlations are no higher is surprising only when one notes that a number of the parts of these fine tests purport to measure the same reading abilities.

One way of analyzing the reading process is to look for the parts of it. What does it involve? In answer to this question it is apparent that an efficient reader, must know the meanings of

words. He must be able to recognize words in various type faces and in both capitalized and lower case forms. He must be able to associate words with objects. He must be proficient with various phonic, structural, context, and other clues to word recognition. These are all parts of reading and can justifiably be measured in a reading test. But they are not the same abilities, and if they are measured differently, they are likely to require different proficiencies of the reader, even if the tests are called by the same name. Gates, for example, calls word and picture association by the term "word recognition." Tiegs and Clark in their California Achievement Tests call the ability to identify words pronounced by the examiner by the term "word recognition." They are, of course, both testing "word recognition," but even though these two "word recognitions" may be highly related abilities and are both skills involved in reading, they are not the same ability. It is thus not at all strange to find children scoring better with certain of these "reading" tests than with others.

A further complication comes in that none of the parts of reading is reading itself. To know the meaning of words, to be able to recognize likenesses and differences among them, or to be able to associate words with pictures is not reading. These are only abilities related to the reading process and perhaps involved in it. Thus when a test actually requires a child to read—*i.e.*, to do a job requiring reading—it measures something other than any of the

parts of reading or even the sum of them. Furthermore, a reader is not equally able to do the various actual reading tasks—to follow directions, to get facts, to make inferences—with equal facility. Thus when one test measures one of these, as the Gates Paragraph Reading measures ability to follow directions, and another measures another, as the California measures the

comprehension of directly stated facts, interpretations of meanings, and making of inferences in addition to the following of directions it is to be expected that equally able readers will achieve a different standing upon the two tests. A different "reading" is being measured.

It is likely that the promoted pupils gained more than the nonpromoted on the California measures of reading, because the more diverse reading program of the fourth grade provides practice with the more varied reading abilities measured by the California tests. Conversely, the Gates tests more closely resemble the exercise materials commonly used in third-grade programs. If this is the case, then the higher gain scores made by the nonpromoted pupils in paragraph reading and word recognition, as measured by the Gates tests, may reflect to some degree the nonpromoted pupils' more recent and frequent practice with similar materials occasioned by their repetition of third grade.

Furthermore, it may be that while tasks not challenging because the reading processes involved are so familiar as to be almost routine lead to a low level of achievement, continued practice with these familiar tasks develops a high level of proficiency with them when proficiency is measured by amount accomplished correctly in a given period of time. If this is so, it may afford a further explanation for the larger gains of the nonpromoted pupils in the Gates' paragraph reading and word recognition tests. The greater gain of the promoted pupils in reading vocabulary and reading comprehension, as measured by the California tests may reflect the influence of practice with reading tasks more challenging, because they place relatively new and unique requirements upon the reader.

Regardless of the reason, the conflicting

nature of the gain scores in reading emphasizes the need for school workers to study reading tests carefully in order to discover what aspects of the reading process are being measured. Special caution should be exercised in generalizing about pupil achievement in abilities as diverse as those in reading when that which is measured is only involved in the process and is thus only a reflection of the process itself.

In summary, the results of this study suggest that in a school system where a relatively rigid system of grade placement of both pupils and content exists, low-achievements in the language arts are likely to do as well when they are promoted as when they are nonpromoted. It would seem, however, that neither promotion nor nonpromotion in itself is a very satisfactory solution to the instructional problem posed by the low-achiever. A better solution appears to lie in the development of more flexible curricula, and special methods and materials which will facilitate individualized instruction in the various forms in which language is needed in a type of school organization which encourages continuous pupil progress.

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Idea Inventory

Louise H. Mortenson

When a member of the Business and Professional Women's Club came back from an international convention in Stockholm a few years ago, she began a talk by saying, "Unlike many travelers, I am not going to show you pictures on a screen to illustrate my trip, but I shall paint word-pictures." Her word-pictures have stayed in my memory even longer than actual pictures I have seen on screens, as she had an artist's touch with words. Teaching the art of vivid description is a real need in this day of television and illustrated magazines, and children like to paint word-pictures.

A writer for the *Des Moines Sunday Register* described a country road almost entirely through his verbs. Opening his article entitled "An Iowa Pioneer's Paradise," he writes:

The road to Paradise begins in Bellevue and *crawls* lazily westward from the Mississippi River. A mile out of town it *tunnels* into lush, green woods and *wriggles* along at the foot of the high limestone hills *edging* the north side of a 10-mile-long valley. Local folk call it Paradise Valley, but to the man who settled and named it in 1842 it was simply Paradise, and it is easy for today's visitor to see why. Above the road on the bluffs wild flowers *weave* vivid tapestries in the spring. In early summer the green slopes *are speckled* with the red of tiny wild strawberries. Higher up, limestone outcroppings and chimneys can be seen through the trees (explorers on foot should *tread* cautiously, for there are serpents in this Eden—rattlers who like to *loaf* on sun-kissed rock). Through breaks in the green wall on his left, the traveler *can look* out over the valley floor, a mile wide at its mouth.

Here there are grain fields on either side of Big Mill Creek, the *spring-fed* stream that *carved* the valley ages ago. In the distance, blue-green and mysterious, *looms* the valley's south wall. A *circling* speck above it is a hawk or perhaps an eagle, *riding* patrol on the updrafts from the hills. As one *drives* up the valley the far wall *moves* closer and the fields *give way* to pastures *dotted* with beef and dairy cattle. Springs *leap* from the hillsides and a fisherman *may be observed probing* the creek for trout. The road *twists* on slowly, *dipping* once into the creek itself at a rocky ford, *climbing* finally out of the head of the valley into *rolling* uplands and on to the town of La Motte."

The above description of a road could lead to a class assignment in description, asking for descriptive verbs such as *crawl, tunnel, wriggle, weave, circle, carve, loom, leap, twist, climb, roll, dip, edge, loaf, and speckle*. Another newspaper story describes an old stagecoach stop near Fort Dodge, Iowa.

The Western Stage would leave Market Square, *rumble* down Market Street hill, *ford* the Des Moines River, and *climb* the western bank to the prairie. When the coach *bogged* down the passengers would have to *climb down to push and to pry* with a pole or a fence rail.

Here the verbs *rumble, ford, climb, and bogged* show us the coach as it travels and give us the feeling of motion as well. The infinitives *to climb down, to push* and *to pry* show us the passengers in action. To conclude his story, the

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reporter brings back the old sounds through two participles and a gerund.

Listen now . . . faintly above the wind there is the sound of turning wheels and creaking harness, the yells of the drivers and neighing of horses.

These verbals are stronger than mere descriptive adjectives.

Another paragraph filled with descriptive verbs is found in *The Civil War: A Narrative. Fort Sumter to Perryville* by Shelby Foote (New York, Random House, 1958). The author is describing the charge of the Confederates, General Hood's Texans, at Gaines Mill, Virginia, in June 1862.

Not a shot *had been fired* by the *charging* men, but the rifles were now at a carry, the bayonets *glinting*; twenty yards from the Union line, then ten ***. And the bluecoats *scattered* in unison, *scrabbling* uphill and *swamping* the second line, which *joined* them in flight, *overrunning* the third. In the lead, the Texans *fired* their first volley at a range where every bullet *lodged* in flesh, then *surged* over the crest and onto the plateau, where they *fired* again into a *beaving* mass of horses and men as the cannoneers tried to *limber* for a withdrawal. Too late: Hood was out front, tall and blond, *gesturing* with his sword. *** Lee now had the breakthrough he had asked for.

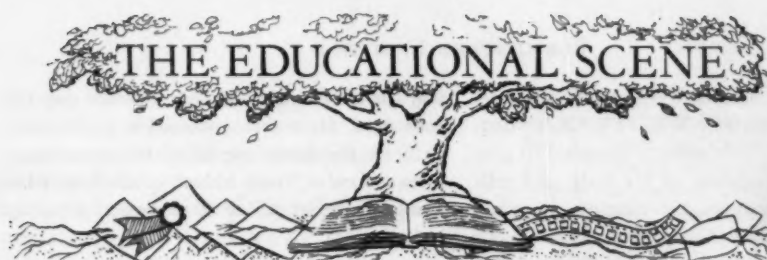
A class might try to describe a television program through verbs to bring out the action in a Western film with plenty of action, or they could describe a playground activity, a summer vacation trip, or a parade or circus.

The following brief paragraph (98 words) is from *African Game Trails* by Theodore Roosevelt, whose descriptive paragraphs in many of his 24 published books are good examples.

In these greatest of the world's great hunting-grounds there are mountain peaks whose snows are *dazzling* under the equatorial sun; swamps where the slime *oozes* and *bubbles* and *festers* in the *steaming* heat; lakes like seas; skies that *burn* above deserts where the iron desolation is *shrouded* from view by the *wavering* mockery of the mirage; vast grassy plains where palms and thorn-trees *fringe* the *dwindling* streams; mighty rivers *rushing* out of the heart of the continent through the sadness of endless marshes; forests of gorgeous beauty, where death *broods* in in the dark and silent depths.

A class might attempt to describe the heartland of their native state as Roosevelt described the heartland of Africa. It is in the verbs *oozes*, *bubbles*, *festers*, *fringe*, *broods*, *rushing*, *shrouded*, and the participles *dazzling*, *steaming*, *dwindling* that we see the picture of Africa. The class should try to show us Texas, California, Montana, or any other state through verbs.

In a book called *The Story of a Style* by William Bayard Hale (Viking, 1920) we have a count of verbs and adjectives used by famous writers on page 117 of each volume opened by Mr. Hale. He contends that the use of too many adjectives is weakening, especially in the style of young Woodrow Wilson, his subject. His chapter, "The Style of Woodrow Wilson at Twenty-Two," is included in an anthology for college freshmen entitled *Reader and Writer* by Hayford and Vincent (Houghton Mifflin, 1954). \$3.75. This freshman English text would be a good review book for many teachers. The count of verbs and adjectives among the masters of English prose shows that verbs (exclusive of substantives, auxiliaries, infinitives, and participles) are chosen by the masters above adjectives.



Edited by WILLIAM A. JENKINS¹



William A. Jenkins

Children's Television Programs

Last month we discussed a television experiment designed to discover (1) what children need and are willing to watch on television, and (2) how television could design its programs just for children without being forced to broaden the programs' appeal to include product-buying adults as well.

Pending results from this study adults in various parts of the country might like to bring into their areas children's programs of merit. To assist them we shall describe seven high-quality children's programs which the station in your area might be persuaded to use. These kinescopes can be obtained through the National Educational Radio and Television Center, 10 Columbus Circle, New York, New York.

What's New II, is a series of 25 thirty-minute programs. *What's New II* makes use of animated introductions for each of the five categories of material for which short series of programs have been provided. These categories include (1) the child's interest in the everyday world, (2) the child's interest in using his own body, (3) the child's interest in the unfamiliar world outside his own environment, (4) the child's interest in ethical relationships, and (5) the child's interest in creating and appreciating aesthetic materials. Each half-hour program is made up of three 8½ minute segments from the series described below. The animated segments were produced under contract by Graphic Films in Hollywood.

Mr. Fixit: Produced on kinescope under contract by WCET, Cincinnati. This series shows

the value of being able to manipulate and maintain the things which bring enjoyment, such as phonographs, cameras, and fish aquariums. Each program is set in a shop where a tradesman played by Glenn Rile repairs various items. Occasionally, Mr. Rile uses guests.

Sports Studio: Produced on kinescope under contract by WOSU-TV, Columbus. The series emphasizes socially accepted behavior, illustrated by sports situations. Format is modified animation technique with drawing serving as the basis of the story telling. Mrs. Marion Renick, whose children's books have been published by Scribners, writes the stories for the series.

All About Animals: Produced on kinescope under contract by WHYY-TV, Philadelphia. In this series, Joseph Bonaduce, public relations director of the Philadelphia Zoological Gardens handles and describes unique features of common animals and common features of uncommon animals.

The Not-So Hardware Store: Produced under contract by WHYY-TV, Philadelphia. Barbara Yanowski explores the uses of many gadgets as the new owner of a rundown general store. The series tells certain materials are employed to perform certain jobs in preference to others. Miss Yanowski shows the proper use of knives, paints, and nails. She and the viewers also learn the principles behind such things as propellers, whistling tea kettles, and fire extinguishers.

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Adventures in Moving: Produced on kine-scope under contract by WILL-TV, Champaign-Urbana, Illinois. This series is designed to give a child an appreciation of his body, and tells him how to improve his running, jumping, climbing, etc. Thayer Curry, professor of speech at the University of Illinois, plays the part of an athletic coach and works with a number of children.

Japanese Brush Painting: Produced on kine-scope under contract by KQED, San Francisco. Children are instructed in how to draw simple objects in the style of early Japanese Art. Mr. Mikami demonstrates techniques. Each program is devoted to a different object, e.g., a goldfish, goose, horse, deer, cow, flower, pagoda. The young viewers are encouraged to participate either immediately or shortly after the program using pencils, crayons, or a brush.

Study Aids on Puerto Rico

With the great number of Puerto Ricans who have been moving to the mainland in recent years, teachers have often found need for materials dealing with the islanders. The following curriculum materials and reports prepared by the Puerto Rican Study may be ordered from the Board of Education, Publication Distribution Office, Room 108, 110 Livingston Street, Brooklyn 1, New York, at 75 cents per copy. Make check or money order (do not send stamps) payable to "Auditor, Board of Education."

Resource Units for Classes with Puerto Rican Pupils.

Teaching English to Puerto Rican Pupils.

The Puerto Rican Study—A Report on the Education and Adjustment of Puerto Rican Pupils in the Public Schools of the City of New York (\$1.50).

Anthologies of Poetry

Looking for a guide to help you choose anthologies of poetry for children? Leland Jacob's article, "Poetry Books for Poetry Read-

ing," in the October *Reading Teacher* may fill your need. Here are his selection guide-lines:

1. Is the book appealing in appearance? Does it have a "come hither" quality? Is it inviting in size, in quality of paper and printing, in layout?

2. Are the illustrations appropriate in mood, in style, in use of detail for the ideas and feelings expressed in the poems? Are the illustrations so well placed that they are more than merely decorative—that they add a dimension of meaning on their own?

3. Are the poems so arranged on their pages that their uniqueness as creations is conveyed to the reader?

4. Are the poems presented in such an order and sequence that the book has about it a sense of rightness, continuity, a flow of interrelated meanings?

Dr. Jacobs includes in the article a bibliography of 27 anthologies that probably belong in any children's collection.

The Reading Series filmstrips

The Reading Series Filmstrips, edited and written by Mildred Dawson, Henry A. Bammann, Walter T. Petty, and Gus P. Plessas. Art work by Jean Solomon. 41 filmstrips; color; approximately 27 frames each. Pacific Productions, 414 Mason Street, San Francisco 2, California.

This is an outstanding series, thoughtfully written and edited, and cleverly illustrated. Major problems in the teaching of reading, encompassing work of the lower elementary and middle grades, are anticipated and clearly, systematically, and effectively treated.

Sample entries from the Barnhart-Thorndike Dictionary are widely used in the series. Cross references, both explanatory and reference, are made among the strips and step-by-step discussions with periodic review questions and exercises strategically placed can be listed among its strengths.

Miss Solomon's captions and animations

share no small part of the credit for this fine series. Her small touches of whimsy and deft use of color should aid in holding the child's interest and help him to identify the learning task at hand with himself. To the illustrations must go the credit for taking the topics from abstraction to reality.

A complete list of *The Reading Series* follows.

Learning to Use the Dictionary—set of eight; \$40.

Part 1: The Alphabet—familiarizing the child with letters and their relative positions.

Part 2: Locating Words—applying alphabetical knowledge and using guide words.

Part 3a: Pronunciations—introduction to phonetic spelling in the dictionary (Thorndike-Barnhart).

Part 3b: Pronunciation Key—long and short sounds and their markings.

Part 3c: Syllables and Accents—using unison pronunciation.

Part 4a: Discovering Meanings of Words—an introduction to the variant meanings of words and finding appropriate meanings.

Part 4b: Discovering Meanings of Words—prefixes, suffixes and root words.

Part 5: The Dictionary Entry—spelling, pronunciation, meaning, synonyms, origin, inflected forms, and diagnostic exercises.

Phonetic Analysis—Consonants—set of four, \$20.

Part 1: Beginning Consonant Sounds (Auditory).

Part 2: Beginning and Ending Consonants.

Part 3: Consonant Sounds and Consonant Blends (27).

Part 4: Consonant Digraphs; Silent Consonants; Consonant Review.

Vowels—set of seven, \$35.

Part 1: Beginning Vowel Sounds (Auditory Discrimination)—hearing long and short sounds.

Part 2: Short Vowels—generalizing about short vowels.

Part 3: Long Vowels and the Final "E"

—a vowel is long when it says its name.

Part 4: Vowel Sounds: Paired Vowels.

Part 5: Vowels Influenced by the "R"

—as in *car, winter, corn*, etc.

Part 6: Other Vowel Sounds—as in *bali, straw, enjoy, around*, etc.

The following strips were not sent for review but we list them to complete the series:

Structural Analysis—set of eleven, \$55.

Plurals, I

Plurals, II

Inflectional Endings

Compound Words

Prefixes

Roots

Suffixes

Syllabication, I

Syllabication, II

Syllabication, III

Syllabication, IV

Reading for Understanding—set of five, \$25.

Context Clues

Details: Note Taking and Outlining

Details: Careful Reading, Skimming,

Re-reading, Using Pictures

Main Ideas—set of six, \$30.

Inferring Meanings

Using Books Efficiently

Choosing Books

Locating Facts in Books

Using Study Helps in Books

Using the Card Catalog

Locating Books in the Library

Evaluating Books

A Teacher's Guide accompanies each series.



New filmstrips

A new set of seven color filmstrips on "Living in the Soviet Union Today" is available from the Society for Visual Education, Inc., 1345 Diversey Parkway, Chicago 14, Illinois. Price: \$6.50 each filmstrip; \$39.75, the complete set. The series is made of pictures taken by Americans who have toured the Soviet Union.

• • •

Life Filmstrips, 9 Rockefeller Plaza, New York 20, has 95 filmstrips available for purchase, many of which are suitable for elemen-

tary school use. Sixty-three of the strips are in color (\$6 each); thirty-two in black and white (\$2.50 each). Each strip averages 60-70 frames, using *Life's* pictorial material, and is accompanied by either a lecture guide or a reprint of the original *Life* article.

We suggest that for complete information you write to *Life*, but here are the series available, with the number of filmstrips shown in parentheses: The Epic of Man (16); The World's Great Religions (6); The World We Live In (13); The History of Western Culture (8); The World of the Past (5); American Profile Series (4); Art—Science—Natural History (11); American Heritage Series (4); Newsfronts of the U.S. (5); Neighbors North and South (5); Newsfronts of Europe (6); Africa and the Near East (6); and Newsfronts of the Far East (5).



John Dewey Centennial

Just in case anyone missed it, a special section of *Saturday Review* for November 21 commemorates the centennial year of the American philosopher and educator, John Dewey. A series of essays appraise his significance today and in the immediate future and the effect of his thinking on today's debates over national educational policies.

Contributors to the issue include Professors Francis T. Villemain, Rutgers; George Geiger, Antioch; Robert Mason, Pittsburgh; Sidney Ratner, Rutgers; David W. Adams, Western Michigan; and others. *Creative Education* is the keynote, with Dewey's thoughts on society, intelligence, experience, inquiry, individuality, ethics, and the critical faculty among those discussed. The issue is a *must* for anyone concerned with the educational and intellectual currents of American society.



Picture Parade recordings

Picture Book Parade has added five new recordings to its line of popular films and filmstrips. Three of the five are storytelling re-

cords, with sound effects and illustrative music; two are "Music from the Picture Book Parade," original scores by Arthur Kleiner. Here is the complete list:

- PBP 101 *Millions of Cats* and *Mike Mulligan and His Steamshovel*; *Make Way for Ducklings* and *Hercules*.
- PBP 102 *Stone Soup* and *Georgie*; *The Story About Ping* and *The Red Carpet*.
- PBP 103 *The Little Red Lighthouse* and *The Circus Baby*; *Lentil* and *The Camel Who Took a Walk*.

All of the stories are told by Owen Jordan, except *Stone Soup*, which is told by Marcia Brown.

- PBP 151 (Music) *The Circus Baby*, *The Five Chinese Brothers*, *The Little Red Lighthouse*, *Mike Mulligan and His Steamshovel*, and *Millions of Cats*.
- PBP 152 (Music) *Curious George Rides a Bike*, *Georgie*, *Make Way for Ducklings*, *Stone Soup*, and *The Story About Ping*.

All of the records are 33 1/3 RPM, and cost \$4.95 each. Write to Weston Woods Studios, Weston, Connecticut.



The News Letter

Month after month we enjoy and learn from Edgar Dale's *The News Letter*, published at Ohio State University. In October he answered the question, "Are our mass media with their second-hand experiences cutting us off from richer acquaintance with lively, first-hand experiences?" We recommend the discussion.

In his October article Professor Dale quoted Edward Vernon, writing in the *British Weekly*. Mr. Vernon asked children to prepare an answer to the question, "What are the loveliest things you know, persons not counted?" We give the children's answers, with no other purpose than to delight you. Perhaps you would like to ask the same question of your class.

Here are the children's answers:

A girl's:

The scrunch of dry leaves when you walk
through them
Cool wind on a hot day
The feel of clean clothes
Climbing up hill and looking down
Hot-water bottle in bed

Another girl's:

Our dog's eyes
Street lights on the river
The smell of rain
An organ playing
Red roofs in trees
Smoke rising
Rain on your cheeks
The smell of new-mown hay
Red velvet
The moon in clouds

A boy's:

The feel of running
Looking into deep clear water
The taste of strawberries
A swallow flying
Water being cut at the bow of a boat
A mounted policeman's horse
An express train rushing
A builder's crane lifting something heavy
The feel of a dive
A thrush singing



Books for Teachers

A Horn Book Sampler, edited by Norma R. Fryatt. Boston: The Horn Book, 1959. 261 pp. \$5.

The *Horn Book Sampler* is a collection of essays selected from the first twenty-five years of *The Horn Book Magazine*, 1924-1948. The authors represented here include most of the important names from whom parents of today's children received their literary diet, and many of the writers who pushed children's literature to its prominent position among America's literary endeavors. Edward Ardizzone, Bertha Mahoney, Lois Lenski, Elizabeth Yates, Beatrix

Potter, James Daughtery, Alice Dalgliesh, Anne T. Eaton, and Frances Sayers are among those represented in the forty-five essays and three poems.

The volume is divided into eight sections: How the Story Happened; Let Us Now Praise Artists!; Reviews and Criticisms; What Fairy Tales Mean to a Child; Particularly for Parents; Youth in the War (1941-1946); Small Children and Books; and Touching Poetry. The last section deviates slightly from the format by including three poems—albeit these are actual samples from the *Horn Book*—rather than giving comment on literary pieces. The most incisive section is Reviews and Criticism; the most delightful, Particularly for Parents. In this latter section Edward Eager's "A Father's Minority Report" expresses the desire of many a parent to gainsay the critics. Bertha Mahoney Miller's tale of how the *Horn Book* came to be, in the Introduction, whets one's appetite for the delicacies contained in the volume.

The *Sampler* is, as the name would suggest, a delicate morsel representative of the delightful treats given *Horn Book* readers over the years. The reader is bound to ask why this quarter or that is not represented in its pages. As we went through it we felt the older child's authors were slighted a bit and that the magic of realism had been neglected. But the twenties and thirties were devoted mainly to magic and romance, it must be emphasized.

The volume attempts not to tell all the truths about all children's books of that quarter-century. Nor does it try to embrace all the five expressions of these truths during the years it covers. As a sample of expressions of the creative spirit, imagination, and zeal which motivated the creators and reflectors of the child's hopes, dreams and thoughts, it is indeed a treasure. One can only hope that Miss Fryatt, or someone as deftly skilled, will complete the *Horn Book* saga and give us a sampler embracing the forties and fifties.





The Popular Arts in the Classroom

Edited by ALICE SANKEY

Alice Sankey

Eye to Eye

"You can hold hands with the P.T.A. on its evaluation of TV programs and you won't go wrong," said a Chicago elementary English teacher.

Holding hands with an organization of nearly 12 million members is quite an undertaking.

There are those among us who would not hold hands with the P.T.A. on anything. An alderman in a ward with several hundred P.T.A. constituents, for example, said he'd do almost anything "if you promise not to sic the P.T.A. on me." And within the P.T.A. ranks, a teacher who traveled from one end of town to the other for a meeting only to be button-holed by a mother for a two-hour questioning on junior's progress doesn't care for that kind of hand-holding.

But in all fairness you can't help admiring the accomplishments and aims of the 45,000 local parent-teacher associations drawn together by "a deep and abiding interest in children and youth." One of the most recent admirable strides forward has been evaluations of TV programs through the voice of the P.T.A., the *National Parent-Teacher*, which excited nation-wide press comment. The magazine was sharply criticized in several editorials and cartoons and accused of trying to set up censorship. It was heartily applauded in others, and drew the attention of John Crosby, television and radio critic of the *New York Herald Tribune*. His article offering suggestions to the P.T.A. in the fight for better TV fare was reprinted in *National Parent-Teacher*, October, 1959 issue. In the magazine's September issue, the evaluation move was defended in the article "Time Out for Television."

Replying to the question, "Just what is—and isn't—his magazine's purpose in evaluating TV programs?" the answer was, in part:

"... We repeat what we said at a press conference in Denver last May. Americans are intelligent, humane people, but you would never guess it from watching TV. We think we deserve better fare than we are getting on TV, or at least a wider choice. We believe more programs with more solid substance and more depth, intellectual and emotional, should be available. We said further that we intended to raise a rumpus about programs that take children on a voyage of violence and give them an undistilled hour of horror.

"But we also stated that we were not setting ourselves up as censor. Neither are we setting ourselves up as a self-appointed guide or adviser. On the contrary, state congresses of parents and teachers as well as many individual P.T.A. members have long implored us to provide a TV guide similar to our Motion Picture Previews, which have appeared regularly in the *National Parent-Teacher* for some twenty years . . . but the role of a critic, or evaluator, is not the role of a censor . . ."

With cooperation of the Illinois Congress of Parents and Teachers, viewing groups were set up and evaluations are a composite of their thinking.

The reviews in the September issue for children's shows are several paragraphs in length, and are summarized in a short final paragraph. Here are some examples of the summaries:

Miss Sankey of Racine, Wisconsin, newspaper-woman and author, is a member of the Chicago Chapter of the Women's National Book Association.

Captain Kangaroo. CBS "... A first-rate show, heartily recommended for preschool and school-age children and for all who are not exiles from the world of childhood."

Circus Boy. NBC "... The program can be of real educational value in showing how love and kindness can soften rough men and a harsh environment. Because the setting, to remain true to life, must bring in some slang and crude behavior, "Circus Boy" might well be reserved for older children."

Ding Dong School. Independent; syndicated. "... To help your children explore their world and find it good, let the big ding-dong summon them to this happy preschool of the air."

Houdy Doudy. NBC "... it leaves the viewer passive, does not exercise his mind or prod his imagination ... It may not hurt two-year-olds to watch this show—but why should they?"

Lassie. CBS "... The outstanding quality of this show is tenderness ... sometimes ... a little overdone, but ... effect is good. Worth-while viewing for the entire family."

Mighty Mouse. CBS "... Recommended for mice."

Romper Room. Independent. "... Trite but trustworthy are the staples ... there are even some lapses into learning ... At least it's harmless."

The October issue, in addition to the Crosby critique, presents another guide to family viewing. *Leave It to Beaver*, ABC, has the commentary: "And leave it to your family to take this program into their hearts and heads." *Real Mc-Coy's*, ABC, is rated as a "wholesome experience for the entire family," and NBC's *Sea Hunt* is recommended "for everyone who can hear the irresistible call of adventure in strange and perilous places." *Woody Woodpecker*, Independent, has been labeled fun, but "why are the creatures so noisy? ... Otherwise this is one of the more imaginative of the cartoons." *Wyatt Earp*, ABC, is harshly criticized for violence and arrogance, "A show for the whole family, the whole nation, to view with alarm."

Whether one goes "hand in hand" with the P.T.A. depends on the viewer's own opinions.

Miss Mary A. Milner, corresponding secretary of the Chicago Chapter of the Women's National Book Association and assistant office director of the National Congress of Parents and Teachers who compiled material for this column, included the action program of the National Congress of the P.T.A.

Under projects for school-age children is "emphasize the need for parents to evaluate family use of mass media, such as radio, TV, magazines, records, and so on, and to steer children to programs and reading that are fine entertainment."

William D. Boutwell's article "How Good Are You at Communications Shopping?" in the *National Parent-Teacher*, March 1956, contains an evaluation work sheet recommended for reproduction.

The organization was founded in 1897 in Washington, D.C., as the National Congress of Mothers, one of whom, Miss Milner informs us, was the mother of Adlai Stevenson. Today, of the nearly 12 million members, 760,000 are teachers and school administrators.

The National Congress believes it has played no small part in creating a better world for children, helping to secure maternal and child health facilities, child labor and school attendance laws, juvenile courts, probation officers, vocational education, hot school lunches, public kindergartens and public recreation centers.

To quote John Crosby, in the matter of the fight for better TV fare, he suggests: "Don't simply say it once; say it again and again. Good programs—if you can find any—should be put on a list displayed in every issue so parents can find them. Bad programs similarly should be listed constantly—not just once."

Thus Mr. Crosby not only holds hands with the P.T.A. population, but sees eye to eye on "more solid substance and more depth, intellectual and emotional" in the TV structure.



Mabel F. Altstetter

BOOKS for Children

Edited by MABEL F. ALTSTETTER

Mabel F. Altstetter, Professor of English, Emeritus, Miami University (Ohio), lecturer and writer in the field of CHILDREN'S BOOKS AND READING; Editor, *Adventuring with Books*, 1956.

MARGARET MARY CLARK reviews books of science, social studies, and biography. Miss Clark is head of the Lewis Carroll Room, Cleveland Public Library, and a member of the committee for ADVENTURING WITH BOOKS (National Council of Teachers of English, 1956).

Folklore and Fantasy

The Sooner Hound. By Harvey Weiss. Illustrated by the author. Putman, 1959. \$2.75. (5-8)

This is an adaptation and retelling of the famous tall story about the hound that "would sooner run than eat." He is so fast that he outruns the fastest locomotive and has time to play in the meadows while waiting for the train to catch up with him. This is a rollicking tale suited for telling or for reading aloud.

A

Wonder Tales of Seas and Ships. By Frances Carpenter. Illustrated by Peter Spier. Doubleday, 1959. \$3.50. (9-12)

Exciting reading is found in these twenty-six tales. Frances Carpenter has gathered them from little known sources as well as the familiar places. Celebes, Palestine, the Shetland Isles, Chile, and Ancient Tyre take their places with Sweden, Hawaii, and Japan. There is humor mixed with fantasy and wise observations on human nature. This is a welcome addition to the other Frances Carpenter books.

A

The Baby Dragon. Written and Illustrated by Withold T. Mars. Houghton, 1959. \$2.75. (7-10)

The ugly dragons carved on an ancient

cathedral could spread their wings at the fall of darkness and sail off into mischief of their own making. A very small dragon had been left by the sculptor without wings and he had to remain on his ledge. An understanding angel carved near the small dragon gave him her wings for a brief flight. Instead of getting into mischief he performed a heartwarming kindness on his single flight. The pictures, paper, and print are all beautiful and make a distinguished book.

A

The Girl in the White Hat. Story and pictures by W. T. Cummings. Whittlesey, 1959. \$2.25. (4-6)

Magical things happen when Annabelle finds a white hat in an old box in the attic. There is nothing original about the slight plot, but the pictures are attractive and give life to the tale of wish fulfillment.

A

Pippi in the South Seas.

By Astrid Lindgren. Illustrated by Louis S. Glanzman. Translated by Gerry Bothmer. Viking, 1959. \$2.00. (8-12)



Margaret Mary Clark

This book is not worthy of the other two Pippi Longstocking books. Instead of the delightful fantasy found in the others, we have here contrived situations and purposeless absurdities. There is even an exhibition of cheapness in the scene where Pippi teaches the native children to spit long distances. The book adds nothing to the pleasure of children or the author's reputation. A

Andrew the Lion Farmer. By Donald Hall. Pictures by Jane Miller. Watts, 1959. \$2.95. (5-8)

This is a hilarious tale of a boy who grew lions in flower pots from seed. Andrew played with the lions before the grownups of the household were astir, and his secret was well kept. Feeding twelve pets posed a problem, because they would eat nothing but lollipops. Andrew solved the problem by growing a lollipop tree from lollipop seed. A gay book which children and adults will like. A

Fiction

Bianca. By Lillian Gorfinkle. Illustrated by Silvia O. Rosenberg. Rand, 1959. \$2.75. (6-9)

This story shows the warm relationships of family and neighbors in a small isolated village in Italy. During the rains Bianca could not ford the stream between her home and the school she loved. A motion picture was filmed near Bianca's home, and a bridge was built for the picture to the great delight of both the village and the reader.

The story is based on a true incident. The book gives a faithful picture of a small Italian village. A

The Cheerful Heart. By Elizabeth Janet Gray. Illustrated by Kazue Mizumura. Viking, 1959. \$3.00. (9-12)

The author spent four years teaching the Crown Prince of Japan and his brother and sisters, and so is thoroughly familiar with post-war Japan. She shows a cultured family returning to the site of their bombed home in Tokyo

and the adjustments that had to be made to new ways of living. The story is woven around eleven year old Tomi, who was cheerful through all the privations made necessary by the rebuilding of the town and the lives of its people. The book is a warm, human narrative of the close-knit family making the best of the situation. This is a good book for American children to read. A

Miss Charity Comes to Stay. By Alberta Wilson Constant. Illustrated by Louis Darling. Crowell, 1959. \$3.00. (10-16)

The style of the book suffers a certain coyness and stiffness resulting from first person narration which weakens the total effect of the book. However, there is much to learn from the story about pioneer life on the prairie in Oklahoma soon after the "Run" for homesteads. The making of a sod house, the first plowing, the primitive school, the prairie fire, and the general life all bear the stamp of authenticity. The author heard many of the descriptions from her own parents and other relatives. A

Miscellaneous

Jewelry Making and Enameling. By Harry Zarchy. Illustrated with photographs by the author. Knopf, 1959. \$2.95. (10 up)

This is a practical guide for beginners with each step illustrated. The book will be invaluable for both individuals and groups in camp and school.

A

First Books of Bells. By Helen Jill Fletcher. Pictures by Marjorie Auerbach. Watts, \$1.95. (8 up)

This is a fascinating addition to the valuable "First Books." There is a history of the making and using of bells throughout the world. Famous bells are pictured and discussed. It is a book to return to again and again.

A

The A B C of Dog Care for Young Owners. By Charlotte Baker. McKay, 1959. \$2.75. (All ages)

This is literally an A B C book, for each chapter begins with a letter of the alphabet and a discussion of an aspect of dog care appropriate to the letter. There is an amazing amount of information packed into the 120 pages of the book. This will prove to be a valuable book both for library and individual ownership.

A

Pictures to Live With. Compiled and edited by Bryan Holme. Viking, 1959. \$4.50. (All ages)

"The important thing is not what other people say about a certain picture, but what the picture means to you personally as you look at it." With this statement as a thesis, the editor goes about discussing and illustrating what to look for in a picture to build a basis for evaluating as taste and appreciation develop. There are over 150 reproductions of pictures of all time. Both young people and adults will find the book valuable.

A

Looking Glass Library. Random, 1959. \$1.50 each. (8 up)

Ten titles of children's books that have stood the test of time make up this library. Some of the titles have been out of print. It is a special treat to see *Five Children and It* by the English author, E. Nesbit. Other titles are: *The Blue Fairy Book* by Andrew Lang, *The Princess and The Goblin* by George McDonald, *Men and Gods* by Rex Warner, *Wild Animals I Have Known* by Ernest Thompson, *The Peterkin Papers* by Lucretia Hale, *A Book of Nonsense* by Edward Lear, *Looking Glass Book of Verse*, edited by Janet Adam-Smith, *The Haunted Looking Glass* edited by Edward Gorey, and *The Lost World* by Arthur Conan Doyle.

The bindings will not stand much handling, but it is good to have these old favorites in inexpensive editions.

A

Legacy Books. Random, 1959. \$1.50 each. (9-12)

The best loved legends, myths, and folk-

tales of long ago are retold by famous storytellers of today. Durable bindings, good paper and print, and striking illustrations make this series a real contribution to the field of children's books.

Titles and authors follow: *The Gods of Mount Olympus* by Robert Penn Warren, *The Golden Fleece* by John Gunther, *The Trojan Horse* by Shirley Barker, *The Voyages of Ulysses* by Clifton Fadiman, *Aladdin and the Wonderful Lamp* by Anne Terry White, *Thor's Visit to the Land of the Giants* by Nancy Wilson Ross, *The Sword of Siegfried* by Katherine Scherman, *Robin Hood* by Orville Prescott, *Paul Bunyan* by Maurice Dolbier, and *Cupid, the God of Love* by Frances Winwar.

A

Science-Biography

About Missiles and Men. By Edward and Ruth Radlauer. Illustrated with photographs. Melmont, 1959. \$2.50 (9-12)

Presented with a somewhat "different" slant, here is brief introductory information telling of the steps involved in the building of a missile, and the wide variety of skills needed to carry through such a project from the first paper-planning until the final firing of the missile. Illustrated with excellent clear photographs and well indexed.

C

Doctor Paracelsus. By Sidney Rosen. Illustrated by Raffaello Busoni. Little Brown, 1959. \$3.50 (12-up)

"This is the sad and thrilling life of a man far in advance of his time who paved the way for modern science, particularly in the fields of chemistry and medicine." Theophrastus von Hohenheim, better known as Paracelsus, rebelled against the out-dated teaching of medicine in sixteenth century European universities. He served on battlefields and in plague-stricken communities to increase both his knowledge and medical skill. Paracelsus did enjoy brief periods of tremendous success for original medical achievements but these were followed by longer periods of contempt and revilement.

Sidney Rosen's skill in portraying a great scientific figure and the background of his times is as highly successful in this newest biography as in his earlier *Galileo and the Magic Numbers*. This is not only a superb biography but a unique picture of Europe during the Renaissance.

C

Social Studies

Everyday Life in Prehistoric Times. By Marjorie and C. H. B. Quennell. Illustrated. Putnam, 1959. \$3.50. (12 and up)

G. de G. Sieveking of the British Museum has revised and edited two earlier and well known Quennell volumes on prehistoric archaeology, *Everyday Life in the Old Stone Age*, and *Everyday Life in the New Stone, Bronze and Early Iron Ages*, in a single volume. This splendid material with its wealth of fine drawings, and its careful reconstruction of early man's way of life should win a greater response than ever before with the increased reader interest in the story of prehistoric peoples.

C

The Song in the Streets: A Brief History of the French Revolution. By Cornelia Spencer. Illustrated. Day, 1960. \$3.50. (12-15)

A stirring history of the French Revolution gains added significance through the introduction of the points of view of the Henriots, a fictional artisan's family, and the visitors to their workshop. Through them the reader gains insight into the pre-revolutionary dissatisfactions of the French, the varied reactions of the people as the Revolution grew in strength and terror, through the rise of Napoleon and the peace of Amiens in 1802. Mrs. Spencer's very skillful interpolation of individual feelings and reactions into her historic narrative makes it far more meaningful for today's younger readers. Illustrated with excellent reproductions

of historical engravings of the period.

C

Meet The Congo And Its Neighbors. By John Gunther. Illustrated by Grisha. Harper, 1959. \$2.95 (11-up)

"Here is an exciting account of the men who discovered and developed the area; of the rise of nationalism and the decline of colonialism; of race relations and tribal customs." Written in the same lively style as Mr. Gunther's other two books on North and South Africa, this newest title offers the same excellent coverage, from the past to the contemporary period of transition. Lands included are Belgian Congo, Ruanda-Urundi, French Equatorial Africa, the Cameroons, Tanganyika, Uganda, and Sudan. Illustrations by Grisha have the spirit and atmosphere of Africa, as did the drawings in his other two books in this *Meet the World Series*.

C

The Wonderful World of Communication. By Lancelot Hogben. Illustrated. Doubleday, 1959. \$2.95. (11-up)

Twenty-five thousand years of human communication extend from the primitive cave paintings of our ancestors to the most modern mechanical devices. In a volume similar in format to his invaluable *Wonderful World of Mathematics* Mr. Hogben describes the forms of communication through the ages from primitive man's labored markings to later symbols; the tremendous developments following the invention of the printing press, and today's progress in a machine age. The magnificent illustrations characteristic of this series are here in abundance and rich color. One impressive diagram based on UNESCO statistics shows in millions the numbers of people who speak each of the ten chief languages of the world.

C

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CHILDREN'S STORIES OF FAMOUS AMERICANS—Color. (A) Captain John Smith, (B) Ethan Allen, (C) William Penn, (D) Peter Stuyvesant, (E) Paul Revere, (F) John Paul Jones. \$6.00 each. Complete set, \$36.00 Stock No. EB16

LIFE IN EARLY AMERICA—Color. (A) New Amsterdam, (B) Plymouth Colony, (C) Early Philadelphia, (D) Old Santa Fe, (E) Early Midwest, (F) Early Carolina. \$6.00 each. Complete set, \$36.00. EB43

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PATRIOTIC HOLIDAYS—Color. (A) Memorial Day, (B) Washington's Birthday, (C) Columbus Day, (D) Thanksgiving Day, (E) Independence Day, (F) Lincoln's Birthday. \$6.00 each. Complete set, \$36.00 Stock No. EB55

AMERICAN PATRIOTS—Color. (A) Betsy Ross, (B) Francis Scott Key, (C) Commodore Perry, (D) Nathan Hale, (E) George Rogers Clark, (F) Patrick Henry. \$6.00 each. Complete set, \$36.00 Stock No. EB6

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